

**INTERTEXTUAL ANALYSIS OF KELLERS *THE STORY OF MY LIFE* NOVEL IN
GIBSONS *THE MIRACLE WORKER* DRAMA**

THESIS

By
Uswatun Hasanah
08320141



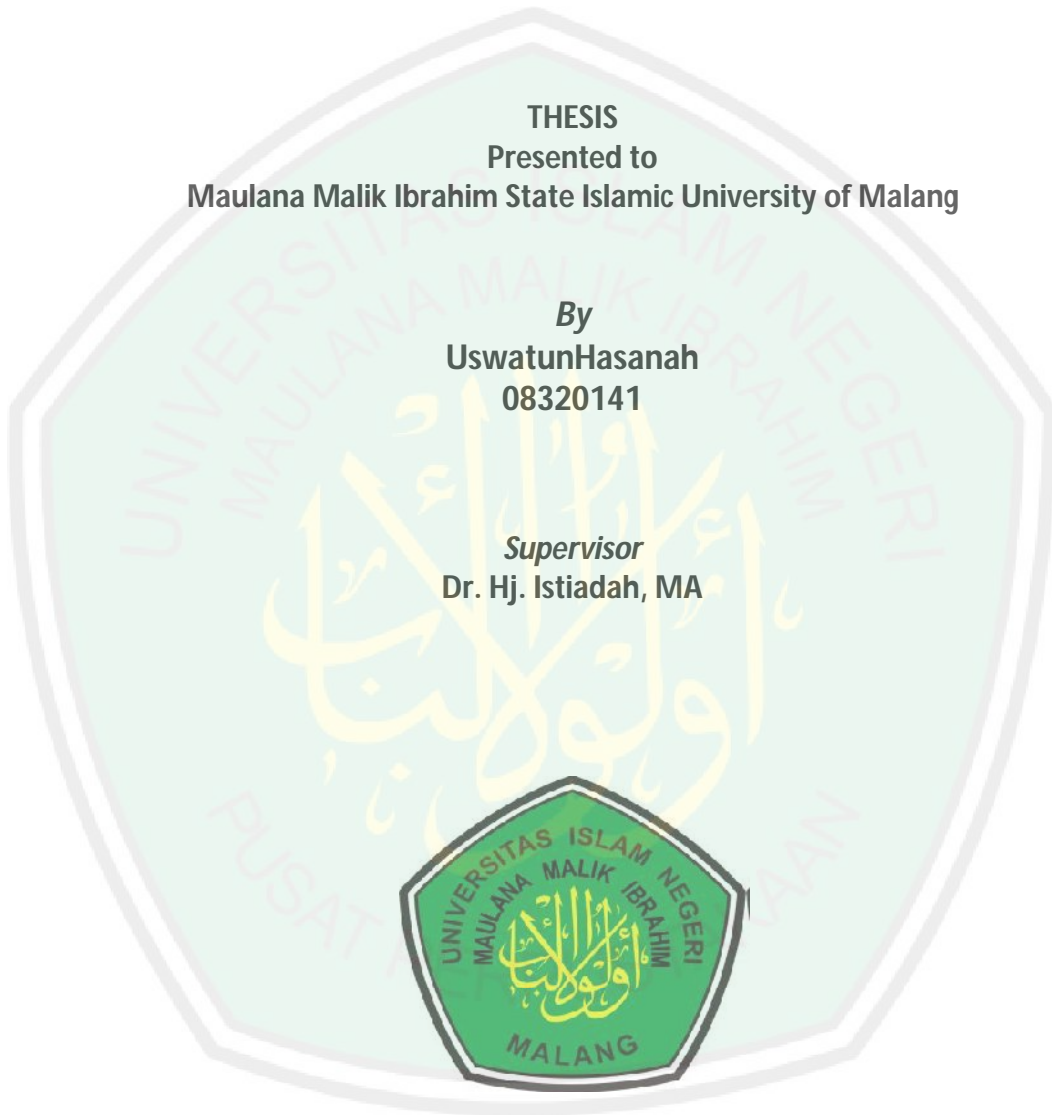
**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY
MALANG
2014**

**THE TRANSFORMATIONAL OF GIBSONS *THE MIRACLE WORKER* IN KELLERS *THE
STORY OF MY LIFE*
(AN INTERTEXTUAL STUDY)**

**THESIS
Presented to
Maulana Malik Ibrahim State Islamic University of Malang**

**By
UswatunHasanah
08320141**

***Supervisor*
Dr. Hj. Istiadah, MA**



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY
MALANG**

2014

STATEMENT OF AUTHENTICITY

The undersign,

Name : Uswatun hasanah

Student Number : 08320141

Department : English Letters and Language

Faculty : Humanities and Culture

Declares that the thesis I wrote to fulfill the requirement for the degree of *Sarjana Sastra* (S.S) in English Letters and Language Department, Humanities and Culture Faculty, Maulana Malik Ibrahim State Islamic University of Malang entitled *Intertextual Analysis of Keller's The Story of My Life Novel in Gibson's The Miracle Worker Drama*, is truly my original work. It does not contain any materials previously written or published by other person, except indicated in quotation and bibliography. Due to this fact, I am the person only responsible for the thesis if any objection or claim from others.

Malang, 10 Maret 2014

Uswatun Hasanah

APPROVAL SHEET

This is to certify that Uswatun Hasanah's thesis entitled *Intertextual Analysis of Keller's The Story of My Life Novel in Gibson's The Miracle Worker Drama*, has been approved by the advisor for further approval by the board of Examiners.

Malang, July 2013

Approved by
The Advisor,

Acknowledged by
The Head of the English
Letters and Language Department

Dr. Hj. Istiadah, M.A
NIP : 19670313 1992 03 2 002

Hj. Like Rascova Octaberlina, M.Pd
NIP : 19741025 200801 2 015

The Dean of
The Faculty of Humanities and Culture

Dr. Hj. Istiadah, M.A
NIP : 19670313 1992 03 2 002

LEGITIMATION SHEET

This is to certify that Uswatun Hasanah's thesis entitled *Intertextual Analysis of Keller's The Story of My Life Novel in Gibson's The Miracle Worker Drama*, has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra (S.S)* in English Letters and Language Department, Faculty of Humanities and Culture, Maulana Malik Ibrahim State Islamic University of Malang.

The Board of Examiners

Signature

- | | |
|---|-----------------------|
| 1. Dra. Siti Masitoh, M.Hum
NIP : 196810202003012001 | (Chairman) |
| 2. Dra. Andarwati, M.A
NIP : 196508061999032002 | (Main Examiner) |
| 3. Dr. Hj. Istiadah, M.A
NIP : 196703131992032002 | (Advisor) |

Approved by,

The Dean of the Faculty of Humanities and Culture
 The State Islamic University Maulana Malik Ibrahim of Malang

Dr. Hj. Istiadah, M.A

NIP : 19670313 1992 03 2 002

MOTTO

*Within each one of us has been placed the ability to be great. All that is needed is **desire and wisdom***

*One comes from within, much of the other I believe can be **found within these Inner Secrets**, the choice is yours ...*

Cornelius D Engelbrecht



DEDICATION

This thesis is dedicated to:

My Lord Allah SWT and Prophet Muhammad SAW

Within my spirit burst because of my lovely father H. Nurul Muhtarom
and my lovely mother Hj. Khusnul Khotimah who always pray for me in
happiness and sadness.

My longing sticking up for them until my body shuddered
Turbulent love remembering the wonderful stories with my wonderful
brother Arif Amrulloh and my little prince Muafik Zar Kasih
The seeds were spread on the sidelines appears veins and create a
magic

Because, all of my Families support my studies especially my uncle and
aunt

I try to think back shadows inherent beauty in every pulsation and
because of their help, Mr. Ridwan and Mrs. Ridwan.

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This thesis is to fulfill the requirement to achieve the degree of Sarjana Sastra in Faculty of Humanities and Culture at the State Islamic University Maulana Malik Ibrahim of Malang. Hopefully, through this thesis I can give contribution to the richness of the knowledge, especially in the field of literature.

I realize that I would not be able to finish my thesis without any contribution from other people. Therefore, I would like to give my special thanks to my beloved father, mother and brothers who always support me in any step they always love me, help me. Thank you very much for the pray. To all of my families, especially my uncle and my aunt thank you for everything you have done.

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Uswatun Hasanah



ABSTRACT

Hasanah, Uswatun. 2013. Intertextual Analysis of Keller's *The Story of My Life* Novel in Gibson's *The Miracle Worker* Drama. Thesis, English Letters and Language Department Faculty of Humaniora and Culture The State Islamic Maulana Malik Ibrahim Malang.

Advisor : Dra. Hj. Istiadah, M.A

Key Words : Intertextual Study, Hypogram, Reader's Respond

This thesis aims to find the relation between intertextuality of novel and drama through *The Miracle Worker* by William Gibson that changed the ideas in *The Story of My Life* by Helen Keller as hypogram. Hypogram text is a text which shows the relation with other texts that is significant for readers so it permits the event in meaning reduction. Therefore, there are three sources to explore about Helen Keller's illness, education, and Helen Keller's family's actions. By examining the sources, it is intended to child, teacher and family. For that reasons, this study demonstrates that Gibson plays as a particular reader as well as an interactive relationship, which may be called the model of Reception theory. That is way, the changes between both texts need to examine for revealing intertextual relation with *The Story of My Life* as hypogram. For these achievements, the researcher uses intertextual theory with other supports, they are the structure and reception theories.

The research questions are (1) Is *The Story of My Life* a hypogram of *The Miracle Worker*? (2) What are the evidences that show *The Story of My Life* is a hypogram of *The Miracle Worker*? (3) What are changes between Gibson's *The Miracle Worker* and Keller's *The Story of My Life*?

The results of this study show that there are three significances stated as the answers of the research questions. First, the answer is yes, because *The Story of My Life* was published in 1914 and *The Miracle Worker* was published in 1945. It is also affirmed with the Helen Keller's illness which is mentioned in both texts. It shows that *The Miracle Worker* takes the idea from *The Story of My Life*. Second, the evidence which shows *The Story of My Life* is hypogram of *The Miracle Worker*. If the struggle which is done by Helen Keller's family actions. Here, both texts tell the same concept, this is how her family act and respond the disability of Helen Keller. The third, the changes both of stories is Helen Keller's education process. In *The Story of My Life* told about Helen Keller education when she meets Annie Sullivan teaches Keller how to read and talk from spelling word in to her palm of hand until she come to school and graduation from Radcliffe College but in *The Miracle Worker* Sullivan teaches how to read from spelling word in to her palm of hand until she knows how call her mother and father with her hand.

ABSTRAK

Hasanah, Uswatun. 2013. Intertextual Analysis of Keller's *The Story of My Life* Novel in Gibson's *The Miracle Worker* Drama. Jurusan Bahasa dan Sastra Inggris. Fakultas Humaniora dan Budaya. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Dra. Hj. Istiadah, M.A

Kata Kunci : Intertextual Study, Hypogram, Reception Theory

Skripsi ini bertujuan untuk menemukan hubungan antara intertextual novel dan drama melalui *The Miracle Worker* oleh William Gibson yang mengubah ide-ide dalam *The Story of My Life* oleh Helen Keller sebagai hipogram. Hipogram teks adalah sebuah teks yang menunjukkan hubungan dengan teks-teks lain yang signifikan untuk pembaca sehingga ini memungkinkan adanya pengurangan makna. Oleh karena itu, ada tiga sumber data untuk meneliti diantaranya tentang penyakitnya Helen Keller, pendidikan dan tindakan keluarga Helen Keller. Dari sumber data diatas, hal ini dimaksudkan untuk meneliti anak, guru dan keluarga. Untuk alasan itu, studi ini menunjukkan bahwa Gibson memainkan sebagai pembaca tertentu serta hubungan interaktif, yang mungkin disebut model teori resepsi. Itulah cara, perubahan antara kedua teks perlu memeriksa untuk mengungkapkan hubungan intertextual dengan *The Story of My Life* sebagai hypogram. Untuk pencapaian ini, peneliti menggunakan teori intertextual dengan dukungan lainnya adalah teori-teori struktur dan resepsi.

Pertanyaan-pertanyaan penelitian diantaranya adalah (1) apakah *The Story of My Life* sebagai hipogram di *The Miracle Worker*? (2) Apakah bukti-bukti yang menunjukkan *The Story of My Life* sebagai hipogram dari *The Miracle Worker*? (3) Apa perubahan antara *The Miracle Worker* oleh Gibson dan *The Story of My Life* oleh Keller?

Hasil dari studi ini, menunjukkan bahwa ada tiga signifikansi dinyatakan sebagai jawaban untuk pertanyaan penelitian ini. Pertama, jawabannya adalah ya, karena cerita *The Story of My Life* diterbitkan pada 1914 dan *The Miracle Worker* diterbitkan pada tahun 1945. Ini juga menegaskan bahwa penyakit Helen Keller berhubungan dengan kedua teks tersebut. Hal ini menunjukkan bahwa *The Miracle Worker* mengambil ide dari *The Story of My Life*. Kedua, bukti-bukti yang menunjukkan bahwa *The Story of My Life* adalah hypogram dari *The Miracle Worker*. Jika perjuangan yang dilakukan oleh tindakan keluarga Helen Keller. Di sini, kedua teks memberikan persamaan konsep, bagaimana keluarga Helen Keller bertindak dan menanggapi cacat yang diterima Helen Keller. Ketiga, perubahan kedua cerita tentang proses pendidikan Helen Keller. Di *The Story of My Life* mengatakan tentang Helen Keller pendidikan ketika dia bertemu Annie Sullivan, dia mengajarkan Keller cara membaca dan berbicara dari ejaan kata di

telapak tangan sampai dia datang ke sekolah dan lulus dari perguruan tinggi Radcliffe tetapi di The Miracle Worker Sullivan mengajarkan bagaimana cara membaca melalui telapak tangan dengan mengeja kata-kata, sampai dia paham dengan maknanya dan mengetahui bagaimana caranya untuk memanggil orangtuanya.



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CURRICULUM VITAE





**DEPARTEMEN AGAMA RI UNIVERSITAS ISLAM
NEGERI MAULANA MALIK IBRAHIM MALANG
FAKULTAS HUMANIORA DAN BUDAYA**
Jl. Gajayana No. 50 Malang telp (0341) 552354, Fax (0341)572553

BUKTI KENDALI KONSULTASI SKRIPSI

Nama Mahasiswa : Uswatun Hasanah
Nomor Induk Mahasiswa : 08320141
Jurusan : Bahasa dan Sastra Inggris
Fakultas : Humaniora dan Budaya
Judul : Intertextual Analysis of Keller's *The Story of My Life* Novel in Gibson's *The Miracle Worker* Drama
Pembimbing : Dra. Hj. Istiadah, M.A

No	Tanggal	Perihal	Ttd
1.	Desember 2012	Pengajuan Judul	
2.	5 Januari 2012	Bimbingan proposal skripsi	
3.	2 April 2012	Seminar proposal	
4.	28 Nopember 2012	Konsultasi BAB 1,2	
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7.	1 Mei 2013	Konsultasi BAB 3,2	
8.	20 Mei 2013	Konsultasi BAB 3 dan ganti rumusan masalah	
9.	9 Septermber 2013	Konsultasi BAB 3	
10.	11 September 2013	Konsultasi BAB 1 dan lampiran pendahuluan	
11.	16 September 2013	Konsultasi BAB 2	
12.	18 September 2013	Konsultasi BAB 3,1	
13.	19 September 2013	Konsultasi BAB 1,2,3 dan 4	

Malang, 19 September 2013

Kajur
Bahasa dan Sastra Inggris

Hj. Like Rascova Oktaberlina, M.Pd
NIP : 197410252008012015

CURRICULUM VITAE

A. Personal Identity

Full Name : Uswatun Hasanah
Place and Date : Banyuwangi, 08th March 1989
Sex : Female
Religion : Islam
Address : Mulyosari d/s Bunder RT/RW 001/003
Kec. Kabat Kab. Banyuwangi
Email : zaerkasih90@gmail.com

B. Education Background

1. Elementary School : 1996-2002 (MI. Gombolirang)
2. Junior High School : 2002-2005 (MTs. Rogojampi)
3. Senior High School : 2005-2008 (SMA Al-Kautsar)
4. University Level : 2008-2013 (Universitas Islam Negri
Maulana Malik Ibrahim)

CHAPTER I

INTRODUCTION

In this chapter, the writer will discuss about background of the study, statement of the problems, objectives of the study, scope and limitation, significance of the study. Then they are followed by significant elements consisting of research method, research design, data sources, data collection, data analysis, and the definition of key terms.

1.1 Background of the Study

In intertextual approach, the reader took the place of the author that was previously considered the source and owner of meaning; since author B is always also reader of work author A, the interpretation of A and the addressee's response to it are inseparably woven into the production of B's text. Therefore, writer B is concurrently a reader: reading and writing are tied together in one continuum. Intertextuality rejected causality, supplanting it with the idea that a later text is one that due to its receptive-creative moves assigns the status of source to the antecedent text, thus so to speak "causing" the influence on itself. Besides this, no text is primary and original because it is always a mosaic of citations. (Kristeva: 65).

In reading a text, we do not only read the text, but we read them "side by side" with other texts, so our interpretation of the text cannot be separated from the other texts. Thereby, the existence of other text in a text was read and given a certain color to the text. There is question that may arise: whether the texts

function in "foreign" the text that is causing the text was inserted and to understand the text, so it should be considered to have a structural relationship to other elements in the text. Extending as it is, change it at a fixed places, or shuffled/against. It told in the principle of creativity and the creative nature that makes literature is always in tension between conventions with innovation because literature is not born in a vacuum (Teeuw, 1983:11-12). A writer also may not have in mind a particular kind of reader at all, he may be superbly indifferent to who reads his work, but a certain kind of reader is already included with in the very act of writing itself, as an internal structure of the text.

William Gibson in 1957 retold *The Story of My Life* determined to give a lessons in the public, this story is the background of a little girl who has disability which is popular up to now. Popularity of this story can be seen in the way the text is received from time to time, either in the form of the creation of new works and scientific discussion. Reception of this story can be found in various forms such as drama, film called *The Miracle Worker*. By that means, the existence of a new version in *The Story of My Life* does not need to find a version that is right or wrong on the basis of the facts in reality. *The Story of My Life* is written by Helen Keller, it is different from the text of *The Miracle Worker* by William Gibson, is not considered an error, mistake, aberration, or treason. Because literary work is not an object which is standing alone and offering the same appearance with every reader's in each period. Jauss (1974:14)

The Miracle Worker by William Gibson is one of the literary works which depends on the other texts. This drama text has to consider the priors text because

this related to the interpretation of the main character (Helen Keller) in the novel *The Story of My Life* by Helen Keller as hypogram. Here, the writer decides to use intertextual approach. Though, most researchers had analyzed it using psychological approach. I am interested in analyzing intertextuality which is proposed by Julia Kristeva, because I believe and convince that those theories is effective to be applied in this research. The theory used by the writer is intertextual. According to Julia Kristeva intertextuality is:

Attendance of a certain text in another text which might be physical and abstract. The occurrence of physical text in another text will be recognized in the title explicitly. However, intertextual can also be abstract; as an instruction indicating a relation or disjunction between one text and the priors (Junus 1985: 87-88).

In this case, a writer supposed not to be reading a text only, but reader should also read other text side by side. In other words, readers' interpretation of a text cannot be separated from other texts. The important physical and abstract for my analysis the theme and history. It helps to difference the title in a new text from the previous text. It shows to make easier, and find the text which the first published, then there is connection in the two texts.

Kristeva maintains that every text is constituted "by a mosaic of citations, every text is absorption and transformation of another text" (Kristeva 1986: 37).

The bacis assumption of this theory, particularly the texts which absorb and transform to hypogram text is called transformation. To get the true meaning of a literary text containing such a transformation, using in intertextual method are comparing, aligning, and contrasting the text transformation in the hypogram

(Pradopo, 2005: 132). Then, the textual approach is clarifies that judgment has two reasons by Julia Kristeva.

First, the author is a reader of the text before writing the text. The process of writing by author's work can not be avoided from different types of references, quotations, and influence. Second, the text is available only through the reading process.

The statement above, indicates as the author writes, takes the component of the other texts as the basic for the creation of his/her work. All were drawn and colored with adjustment, and possibly to add in order a complete work.

Texts which become the reason of the existence of another text are called Hypogram (Riffaterre, 1978:23).

From the statement above, it can be stated that intertextuality analysis the existence of a new text from another text called hypogram. Hypogram was a creation of a new text, not only the written text or spoken text, but also the tradition, culture, religion, history and even the world. Hypogram was to respond or perceptible by a new text.

Holub suggests that Reception Theory is a creative process that occurs in the act of reading. He states, "The literary work is neither completely text nor completely the subjectivity of the reader, but a combination or merger of the two. (Robert C. Holub: 1949)

The statements above explain the processing text and the way of giving meaning to the literature, thus who providing the responses. Literary work is not a single meaning, but it has another meaning which is enrich the literary work.

Therefore, as the reader have justice that made new literary work is form previous literature.

So, according to the explanation above that *The Miracle Worker* took the idea in *The Story of My Life* text about a little child who got illness when she was a child, it shows in the story but the text of *The Miracle Worker* more about Annie Sullivan than Helen Keller. It showed that the story has reduction and extraction from it. So, the reduction and extraction it's not to be said incorrect, because it's one of the creativity of a writer. Then, *The Miracle Worker* change the idea Helen Keller educations in *The Story of My Life*, Helen Keller's education in *The Miracle Worker* text looking for *The Story of My Life* as a justification, because Keller's family really care and gave Helen Keller education that she needed special education, because Helen Keller got illness, called it acute congestion of the stomach and brain that made Keller blindness and deafness. Therefore, the evidence of the text *The Miracle Worker* is intertextual of *The Story of My Life* which told about Helen Keller's family that really cares to find someone who could cure Helen Keller. They found someone who could teach her and made her clever.

In the frame of two texts indicates *The Miracle Worker* by William Gibson as literary work which the dialogue is intertextual of *The Story of My Life* which is suspected to be hypogram.

It is not mistake to appreciate, treason, and deviation in the literary work because of a text must be understood as a sign that the writer is not the absolute source of meaning because the meaning is in the text and its concrete through readings by readers (Jonah, 1983:21).

The explanation above shows that literary work as an object does also not stand alone that offers the same view to each reader in each period, but as the

orchestration that always gives new resonances among readers (Jauss, 1983:21).

Readers can be passive, but can also apply active by generating other texts that are intertextual relationship between the text is, then the original text. Origin of the Text may be treated as "whole" without trying to stray, except by mistake.

However, it may also be treated by changing the original text and the other against it or entering text into it (Jonah, 1984:189) because in transforming other texts into his work, a writer processes with thoughts, ideas, concepts of aesthetic , and a horizon of hope so that creates a new text (Pradopo, 2002:228).

The researcher is taking two objects those are *The Miracle Worker* and *The Story of My Life* as her study due to several reasons. The First, *The Miracle Worker* is one of the best stories written by William Gibson which told about Helen Keller's real life. Besides, the writer thinks it will be more challenging to analyze the literary work that is based on a true story of a woman whose laxities leads to her success. Moreover, the story of *The Miracle Worker* has inspired thousands people to do better in their life.

Another object of her study, *The Story of My life* was one of the best stories written by Helen Keller which told about her autobiography. Next, this story extends the motivation to researcher because Helen Keller's Life had been a miracle when the blind, deaf, and mute young girl could learn many things in her life. Additionally, the researcher is also impressed with Anne Sullivan in guiding Helen Keller understanding each words Helen never knew. Then, it is also giving motivation for the writer and the reader not to be hopeless if we have weakness, because it can be our excess.

There are some researchers who have similar study. They deal with different theme and the object of the study. One of them is Uzoechi Nwagbara intends on the analysis intertextuality Chinua Achebe in his novel entitled *Anthills of Savannah*, which largely talks about militarism and political dictatorship. Mostly, intertextuality postcolonial Militarism in Nigerian is set to create the significant in social fact Militarism against reality. This novel has in common with the other novels in *Nigerian experience*. Therefore, this journal attempts to show that Achebe's text in relation to postcolonial Nigerian situation is the "truthfulness" of his fiction to dramatize the contemporary experience in Nigerian is similar way as other fiction of this fixation.

The second study is Yulitin Sungkowati journal aims to answer the problem of how the dialogue between text *Toenggoel* and *Ronggeng Dukun Paruk* (RDP). The problem concerns the issue of text which become hypogram which one transformation text, how the ideas in the text and text hypogram transformation, as well as how the purpose presence hypogram text in the text transformation. The author uses intertextual approach. This textual analysis explains that *Toenggoel* novel which confirmed that the idea of the RDP novel is going up against tradition of human life will end tragically: isolated and thrown out of the community. Sapto Linggo in the *Toenggoel* novel eliminated from society for refusing "penggeblakan" tradition, while at the RDP novel, Srintil was mad because she was forced to accept the tradition of Ronggeng.

The third, Ayo Kehinde's journal which focuses on intetextuality *The Contemporary African* novel. This journal is aimed at taking part of criticizes is

fill the void. Then, this paper tries to make critical examination of the relevance of intertextuality to the evaluation of *The Contemporary African* novel. It is found that where the intertextuality appears relevantly to the invention and criticism of *The Contemporary African* novel. For that reason, the example they drew from few relevant related to this novel, to examine how the process is structured specifically intertextuality text, creating an effective dialectic tradition and reformulates the dominant Eurocentric colonial perceptions and approaches that have different cultural phenomena.

Based on those all reason, the similarity between the previous studies and the present study is that they used intertextual approach to analyze the literary works. They analyze the way of textual analysis show the new text transform the idea in hypogram text. And the differences are of course concerning with the material objects. The previous studies use *Anthills of Savannah* and *Nigerian* novel, *Toenggoel* and *Ronggeng Dukuh Paruk* (RDP), and two the contemporary African novels, they all use novel. However, the present study uses *The Story of My Life* novel and *The Miracle Worker* drama to be analyzed.

1.2 Statements of the Problems

Based on what has been explained in the background of the study, the research problems are formulated as follows (1) Is *The Story of My Life* in 1914 a hypogram of *The Miracle Worker* in 1957? (2) What are the evidences that show *The Story of My Life* a hypogram of *The Miracle Worker*? (3) What are the differences between Gibson's *The Miracle Worker* and Keller's *The Story of My Life*?

1.3 Objectives of the Study

Based on the statements of the problem above, this objective of the study are intended (1) to describe *The Story of My Life* in 1914 a hypogram of *The Miracle Worker* in 1957 (2) to describe the evidences that show *The Story of My Life* a hypogram of *The Miracle Worker* (3) to describe the differences between Gibson's *The Miracle Worker* and Keller's *The Story of My Life*

1.4 The Scope and Limitation of the Study

This studying aimed at answering the formulated problems appropriately, I would like to focus to analyzing the text of Helen Keller who writers *The Story of My Life* as hypogram (prior text) and the transformation a work of art by William Gibson that is *The Miracle Worker*. I use Julia Kristeva intertextual theory in doing my research. I limit my study only on the plot, character, and setting are include the illness, education process, and Keller's family actions.

1.5 Significance of the Study

By doing this study, theoretically, the researcher hopes that it can be useful contribution for the development of knowledge in the literary theory especially in Julia Kristeva intertextual study. Therefore, the readers are expected much to comprehend more about it, especially for those having interest in the study of intertextual literary criticism.

Practically, the finding of the study is expected to provide useful information for the learners and the next writers. For the learners, this study is

supposed to encourage learners to get deep impression through the literary text to get deeper understanding about literary work. For the next researchers, this study can be one of the references which contribute more for those who want to conduct a similar study.

1.6 Research Method

Method is the way to find out the objective of the research and how I organize my steps in doing my research. On the contrary, method is not only the way to work in good arrangement, but also the way to give good classification of what I have done. I will discuss the aspects connected with the research method. They are research design, source of data, data collecting, and data analysis.

1.6.1 Research Design

This research is categorized as literary criticism and uses intertextual approach to deal with data. It is literary criticism because in this research I attempt to describe, study, analyze, justify, interpret, and evaluate the text in William Gibson's *The Miracle Worker* that transform the idea in *The Story of My Life*.

This approach is based on Kristeva's theory, formulated Kristeva's intertextuality as an attendance of a certain text in another text which might be physical and abstract. The occurrence of physical text in another text will be recognized in the title explicitly. However, intertextual can be also as an instruction indicating that relation or disjunction between one text and the priors (Junus (1985:87-88)).

1.6.2 Data Sources

The data sources of this study are novel *The Story of My Life* by Helen Keller which is published by New York: Doubleday, Page & Company, 1914 and the text drama *The Miracle Worker* by William Gibson which is published by New York: Alferd A. Knopf 1957.

1.6.3 Data Collection

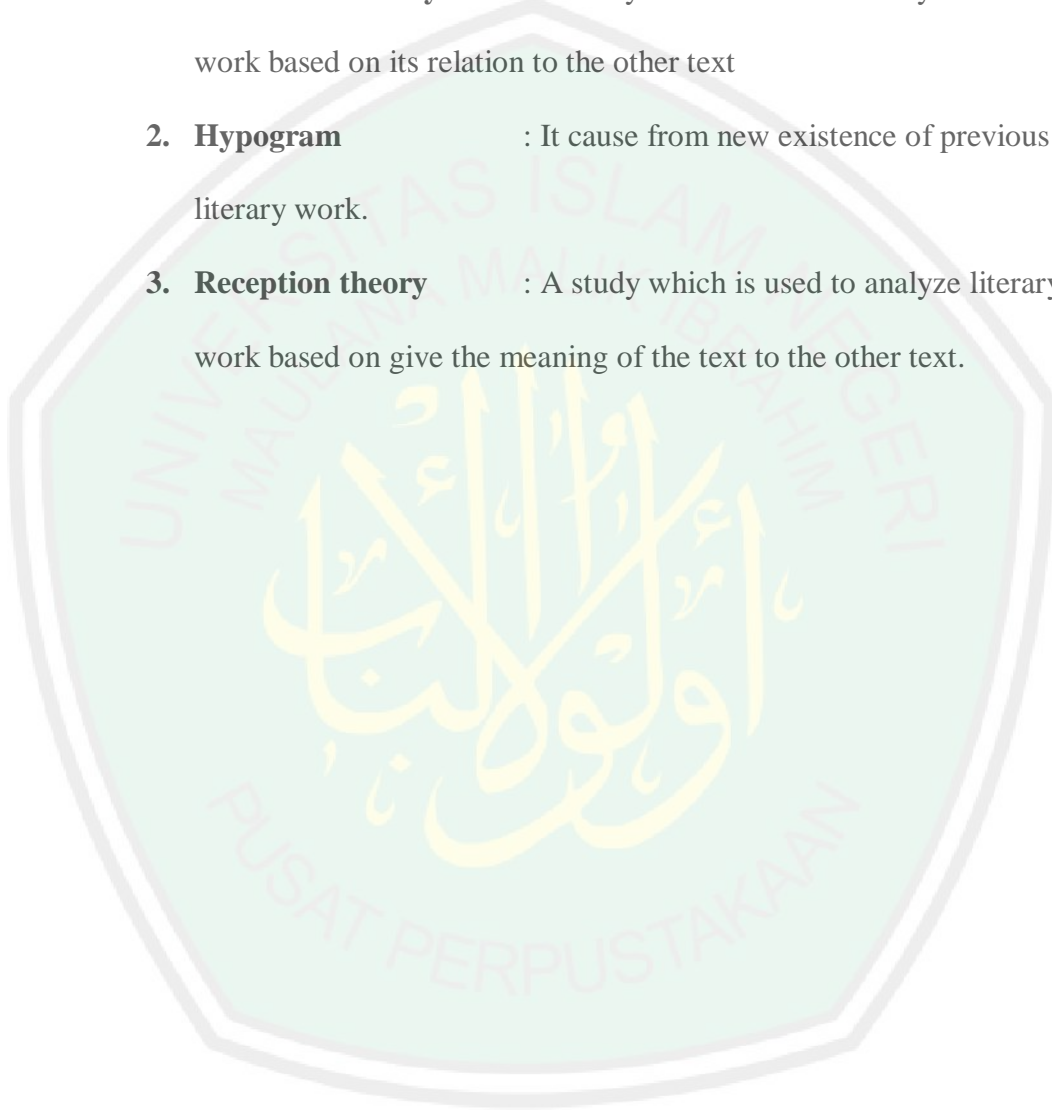
The data are taken from the novel *The Story of My Life* and drama text *The Miracle Worker*. The steps of data collection are first, writer read the novel and drama text in detail. After reading, the writer tries to understand it. Then, the writer selects the contents of the novel and drama text about intertextual by underlying the sentences that define to the analysis. It will be followed by classifying the required data to answer the statements of the problems. The last step to be done is evaluating the appropriateness of the data.

1.6.4 Data Analysis

After the data have been collected, the data are analyzed by using intertextual study. In this research, I analyze *The Story of My Life* as hypogram of *The Miracle Worker* first. After explaining the hypogram, I explain the evidences as the result of *The Story of My Life* as hypogram of *The Miracle Worker*. After that, the intertextual is identifying differences between *The Story of My Life* and *The Miracle Worker*.

1.7 Definition of Key Terms

1. **Intertextual study** : A study which is used to analyze a literary work based on its relation to the other text
2. **Hypogram** : It cause from new existence of previous literary work.
3. **Reception theory** : A study which is used to analyze literary work based on give the meaning of the text to the other text.



CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents and discusses the review of the literature which consists of theoretical perspectives and previous study.

2.1 Literature and Intertextual Study

Literature is a work of art. Other researcher said it is a work of art in the form of written text. Klarer states that:

Look up the term literature in any current encyclopedia and you will be struck by the vagueness of its usage as well as by an inevitable lack of substance in the attempts to define it. In most cases, literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definition, therefore, usually include additional adjective such as “aesthetic” or “artistic” to distinguish literary works from texts of everyday use such as telephone books, newspapers, legal documents, and scholarly writings (Klarer, 2004: 1).

The statements above, like other people say a work of art in the form of written text. Klarer states that in most cases, literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. Which is usually include additional adjective such as “aesthetic” or “artistic” to distinguish literary works from texts of everyday use such as telephone books, newspapers, legal documents, and scholarly writings.

While, after knowing the literature said. The researcher is defining the relation between intertextual study and literature. Intertextual is creating a new text by other text. Generally, intertextual is defined as networks of relationship

between one text with other text. Moreover, the text itself etymologically (textus, Latin language) means woven, plaited, amalgamation, arrangement, and braided. Acceptance of a literary work in particular time based on a certain horizon expectation. Literary works can live because of the active participation of readers (Jauss, 1983:19).

Intertextuality is not only one of the most commonly used terms in contemporary literary theory; it is also a crucial element in the attempt to understand literature and culture in general. According to the theories of intertextuality, works of literature, after all, are built from systems, codes and traditions established by previous works of literature. Texts as viewed by modern literary theory are lacking in any kind of independent meaning. They are what theorists now called intertextual. The act of reading plunges the reader into a web of textual relations, a network of other texts. To interpret a text, to discover its potential meanings is to trace those relations. Reading becomes a process of moving between texts. Meaning becomes something that exists between a text and all the other texts to which it refers and relates (see Allen, 2000 as well as Worton and Still, 1990, for an excellent outline of the history of intertextuality).

According to Roland Barthes literary meaning can never be stabilized by the reader, since the literary work's intertextual nature always leads reader on to new textual relations.

According to Morgan, Textual comparisons were meant to reveal what in art was really original and what was an admixture of another, "purer" source of creativity. (Morgan: 240) Later literary critics such as Kristeva, Barthes and

Riffaterre put aside analysis of the authorial handling of multiple voices and the historically shifting forms of fiction and literary consciousness. Rather they engaged broad, a historical question of the status of the author, originality, and interpretation.

Intertextuality, can be thought of as a reference to literary texts or visual art, as the intertextual theory, the reader took the place of the author that was previously considered the source and owner of meaning; since author B is always also reader of work A, the interpretation of A and the addressee's response to it are inseparably woven into the production of B's text. Therefore, writer b is concurrently a reader: reading and writing are tied together in one continuum. Intertextuality rejected causality, supplanting it with the idea that a later text is one that due to its receptive-creative moves assigns the status of source to the antecedent text, thus so to speak "causing" the influence on itself. Besides this, no text is primary and original because it is always a mosaic of citations. (*écriture-lecture*; Kristeva, *Desire in Language* 65).

The term intertextuality then developed within literary studies where the issue focused on the nature and status of the literary author. In order to gain a broader and more fundamental understanding of how texts rely on and relate to each other, we need to recover a definition and understanding of intertextuality that fits the needs of literacy practitioners, researchers, and educators, and then use that field appropriate definition to refine practice, rather than to remain tied to definitions and understandings designed for the more limited domain of literary studies.

According to Bakhtin (1981:73), that all literary works produced by the dialogue between the text with other texts, there is no text that are not related to other texts. In other words, there is no a literary work that is not related to other literary works. In literary work Ideas is not created for something that does not exist, but it is always created from something that has been there before. In other words, literary works are always in intertextual relations. Among the existing literary genre, the novel value is more intent to achieve intertextual text (Bakhtin, 1973:73). In looking at the text intertextual relations, Bakhtin (1973:34) does not deny the importance of the formal elements of the novel, such as the theme or idea, plot, and disposition or character.

Konstantinovic supplemented Durisin's framework with Bakhtin dialogism, hermeneutic "otherness," and intertextuality. A national literature communicates in the course of its history with several systems of other literatures; it grasps their otherness or alterity through a variety of "inter-literary" contacts, such as translations, reviews, interpretations, migrant or bilingual authors, and mutual influences. Alterity as a mode of understanding and employing foreign elements in a new cultural horizon moves comparative criticism into global theory of dialogism and intercultural exchange. Intertextual was quest work for meaning which is constant. The investigation of meaning was done the individual out work; it is not limited by space and time. The conversed is the subject to subject, that is as a subject of the text, not the author of the factual. Hence, intertextuality is basically intersubjectivity (Ratna, 2004:176).

Intertextuality basically not merely identifying the presence of a text within other text, but it has a broader meaning. The presence of a text in another text provides a color in terms of functions that can be attached to his/her interpretation. An author input or use other texts in the text can be changed in the way certain parts, overhaul, or against it. In making changes, overhaul, or opposition to the interests of the author involves the interpretation of a written text. Therefore, intertextual also associated with acceptance or reception of literature, which is the way being, receives and treats the text. It shows the close relationship between intertextual with reader response in literature. Intertextuality is a form of reader respond (Jonah, 1985:88).

Therefore, when the readers as a greeter literary texts, not a stable factor because readers are variable factors according to time, place, and socio-cultural circumstances behind it, because the changes in social background would affect the meaning expressed that it was likely a literary work will have a variety of meanings from a variety of readers as well (Chamamah-Soeratno, 1991; 21)

2.2 Intertextual Approach

Intertextual approach , according to Julia Kristeva (1980:66) coined the word in an article which aimed at introducing the work of Mikhail Bakhtin in France, or rather the part of it that was then available, the rest of his works, though written in the 1920s and 1930s, remaining unpublished until the 1970s and 1980s. For this reason, intertextuality was first used with reference to what Bakhtin call the dialogic aspect of language, which “foregrounds class, ideological and other conflicts, divisions and hierarchies within society” bakhtin

lays the emphasis on the otherness of language, on its internal stratification, on what she calls polyphony, or *heteroglossia* – the coexistence and interplay of several types of discourse reflecting the social or class dialect and the different generations and age groups of society. According to Kristeva, (Worton: (1990: 11)) reading is aggressive participation and also that the reader escapably strives to incorporate the quotation into the unified textuality which semantic context but also its topological or metaphoric function and significance. Intertextuality supplants intersub

In intertextuality theory, Kristeva maintains that every text is constituted “by a mosaic of citations, every text is absorption and transformation of another text” (Kristeva 1986: 37). Like Kristeva, Terry Eagleton opines that every literary work is essentially “re-written” (1983: 192). In re-writing literary works as Eagleton indicates, each text directly or indirectly makes reference to other texts, this is what Peter Barry sees as “a major degree of reference between one text and another” (1995: 91). Another key proponent of the theory of intertextuality is Julia Kristeva. In fact, the nomenclature “intertextuality” is her coinage. She initially used the term in her dialogue with the texts of Mikhail Bakhtin. It is therefore the contention of Kristeva that intertextuality is an instance whereby a text depicts a reading of the anterior literary corpus, thereby making text absorption of and a reply to another text. The intertextuality theorist believes that the only reader is the writer reading another text, a figure that becomes no more than a text re-reading itself as it rewrites itself.

Kristeva (1980:60-62) suggested of the research intertextual study in principles and the rules. Intertextuality saw that in a text view that there is another text as a text, it created by the texts that already exist in the previously. Literary works was written more then can serve as rejection, affirmation, or split the previous literature that when examining a text, the authors need to connect it with other texts to see the underlying aspects pervasive. The spectrum of the possible relationships between texts can be described using four basic models ranging from indirect allusion through allusion/pastiche, explicit quotation, adaption, to transformative appropriation. These model from a continuum in which explicit reference such as quotation forms one pole and radical appropriation provides the other. In between these two the gradually weakening ties that reflect degrees of relationship can be traced. Direct quotation is the simplest from of intertextuality. Allusion uses refers to add inflection to the work and often takes the form of pastiche. It is a weaker connection than using a reference that explicitly quotes the work in question. Adaptation usually involves changing the medium of the work while retaining the same basic structure. Then, appropriation involves the relationship between a work and a preceding work on which it is based but which it modifies, transforms, elaborates or extends.

Prior text materials lose special status by permutation with others in the intertextual exchange because all intertexts are of equal importance in the intertextual *process*. Moreover, it is at this point of permutation (intertextuality) that the ideological implications of text (and its various ideologemes) are materialized even as the new text is also transformed by its contexts.

Intertextuality requires an understanding of “texts” which, as John Frow believes, are not “self-contained structures, but differential and historical”. And not shaped by “immanent time but by the play of divergent temporalities”. Texts are therefore “tracings of otherness” and largely shaped by “the repetition and transformation of other textual structures”. These figurations of structural “interweaving” leads to adventures and experiments in the domain of multilayered generic possibilities and discursive formations. This is what Kristeva probably describes as “transformational method”.

Riffatere (1984) sought to establish a basis for textual meaning and interpretation within the linguistic ambience, or intertexts, within which it is read. Among the literary critics only most recently has Genette returned to a concrete analysis of how intertextuality works within specific texts. In several publications he has mapped out orderly sets of possible relations among texts, what he calls transtextuality: intertextuality (explicit quotation or allusion), paratextuality (the relation to directly surrounding texts, such as prefaces, interviews, publicity, reviews); metatextuality (a commentary relation); hypertextuality (the play of one text off of familiarity with another); and architextuality (the generic expectations in relation to other similar texts). Yet even this elaboration is only for the purpose of explicating literary meaning and effect. Transtextuality is a method by which texts make their meaning in a world of surrounding texts.

Ronald barthes, for instance, advances a theory of intertextuality that depends on the reader as the organizing center of interpretation. John Boening suggested hermeneutics and reception theory also updated the concept of

influence. He showed that the influenced author is in the first place a reader whose response to and interpretation of a stimulating work of art takes the form of another literary production; the influence therefore turns out to be a creative reception depending largely on the second author's expectations, hermeneutic horizon, literary competence, as well as on her/his perception of the native culture and assessment of literary traditions. John Boening puts those considerations briefly, saying that reception esthetics renewed the concept of influence with a "complex agonial dialectics inherent in the intertextual relations" or a "bivalent conception of 'imittor' and 'receptor'" where the one influenced is no longer passive (546-47).

The basic procedure Bazerman (2004) outlines can be briefly summarised as follows, first, Identify your purpose for doing intertextual analysis and what questions you hope to answer by doing it; second, Identify the specific texts you want to examine; in other words, identify your corpus; third, Identify the traces of other texts by examining explicit overt references to other authors; fourth, Start making observations and interpretations by considering the reference in relation to the context of what the author is saying; fifth, Look for more subtle clues to cater for your analytical purpose; sixth, Start looking for a pattern from which you can start developing a conclusion. Bazerman (2004: 94) states further that "intertextuality is not just a matter of which other texts you refer to, but how you use them, what you use them for, and ultimately how you position yourself as a writer to them to make your own statement". According Barthes, the intertext differs from influence primarily by two characteristics: the irrelevancy of

authorship (“the intertext is a general field of anonymous formulae”) and the fact that it introduces “the volume of society” into the text (39). As is known, poststructuralists opened up the text and related it to the external world of the “general”; in their view, intertextual structures and social discourses together – mutually connected by the transgressive chain of semiotic – fashion a literary work’s identity, which is therefore mutable and relative. So there can be no longer any firm, finished, or coherent textual entities from which to determine origin, cause, or effect.

The study of intertextuality, according to Lemke, (1995: 86) That is, by exploring intertextuality, the relationship between a specific text and a genre could be revealed, or, the relationship between a text and its cultural context could be partially understood. For Lemke, it is through intertextuality that the text instantiates the context of culture. Intertextual analysis of meaning, thus, is crucial to finding the meaning of a text. The reason for its central importance is that all texts gain their meaning not only intratextually but also, and in a more fundamental way, intertextually. Intertextual relations transcend the context of situation and depend on the context of culture.

From some definitions above, I can take simple understanding of the definition of intertextual approach, if we are readings successful precisely based on an understanding of the prior works. In intertextual, in accordance was the nature of post-structuralist theories, the reader no longer a consumer, but a producer, the text can not be determined with certainty because it is the structure of the structure, each text pointing back differently to the ocean works that have

been written and without limit, as a plural text. Therefore, practically intertextual activity occurs in two ways, namely:

1. Reading two or more texts side by side at the same time,
2. Reading a text but motivated by other texts that have been read before.

Intertextuality which is truly the second activity that allows the plural text, which is done through the dimensions of interlocutor, the voices can be heard on any discourses that's it, which vary in accordance with their respective intense discourse. There is no text is self-contained, there is no originality in the sense that in earnest. Hence, in basically there is no first and a last discourse, each discourse celebrates his birth (Ratna, 2004:174-175). Nevertheless, intertextual issues not contained in the transformation mechanism, but rather how to give meaning to the texts themselves are different. In addition, the intertextual nature, as will be explained later is not limited to the relatively few texts that can be seen in concrete, but a much more complicated is the fact that the definitive intertextuality requires that the text contained in any other texts (Ratna, 2004:168). However, to see the transformation of the text, first needs to compare elements those exist in both the text because after all literature is a world in which the word can only be understood on the basis of the elements in the work itself. In fact, when a reader-centered approach was not necessarily the approach to the structure of the work was abandoned. The transformation is done by looking intertextual relationships in which we examine the text, intertextual relationship between text hipogram or text can essentially be expansion, conversion, modification, and excerpt (Sardjono in Pudentia, 1992) The transformation is not

limited only in literary terms, but also extends the work of art to another. In a multicultural framework, intertextuality activity serves to raise awareness of the past, either on primordial image or in nostalgia, which are generally referred to as text pastiche (Ratna, 2004: 182). The realization of transformation: translation, copy, transfer letters, deliberation, paraphrase, and adaptation (Sudjiman, 1993). It is then that the textual demands made on the reader invite him/her to make some intertextual associations and experience a “circular memory of reading” (Barthes, 1975), in order to complete an account of the particular text. Although the intertextual interpolation may not always be a “severance of connection with context”, the reader nevertheless has to “seek significance other than referential by close scrutiny of the text” (Widdowson, 1992) and to move in and out of the text, as the reading process becomes “centripetal” and “centrifugal” at the same time (Wilkie Stibbs, 1999).

2.3 Reception Theory

Reception Theory suggests the new role of the reader in the literary process and categorizes the term “reader” into “implied reader” and “actual reader.” Holub argues that the concept of the “implied reader,” introduced by Iser, was one of the most controversial ideas that he adapted from other theorists. Holub defines the implied reader “as both a textual condition and a process of meaning production.” Iser makes a point that the concept of the implied reader is fundamental to Reception Theory. Iser states, “This term [implied reader] incorporates both the pre structuring of the potential meaning by the text, and the

reader's actualization of this potential through the reading process. It refers to the active nature of this process.”

Reception Theory introduced the concept of reader involvement and how text and reader converge in a process of literary experience and meaning production. Reception Theory's revolutionary approach to the role of the reader in relationship to the notion of interpretation was one of the most important contributions to the history of literature, and its new perspective on the literary experience established a new paradigm for writers and theorists. Although it is difficult to fully understand how powerful and revolutionary this paradigm shift was at that time, it is easy to see that the concepts which came out of Reception Theory are now part of how we try to understand literature, art, and the world. Reception theory is the genre of literary texts is examined by considering readers as speech giver or responses to literary work.

Hans Robert Jauss (1921-1997), one of the main contributors to Reception Theory. Jauss's theory views literature “from the perspective of the reader or consumer” and treats literature “as a dialectical process of production and reception.” Wolfgang Iser (1926), who is considered to be one of the most prominent figures in Reception Theory, points out the importance of this literary process, as well. Iser takes a phenomenological approach to Reception Theory and he “decontextualizes and dehistoricizes text and reader.” Iser argues that the reader's involvement coincides with meaning production in literature.

The literary work cannot be completely identical with the text, or with the realization of the text [by the reader], but in fact must lie halfway between

the two. The work is more than the text, for the text only takes on life when it is realized, and furthermore the realization is by no means independent of the individual disposition of the reader ...The convergence of text and reader brings the literary work into existence, and this convergence can never be precisely pinpointed, but must always remain virtual, as it is not to be identified either with the reality of the text or with the individual disposition of the reader.

This suggests that Reception Theory defines literature as the process of how the reader and the text interact with each other, and it was a revolutionary way of looking at the history of literature and literary criticism. Reception Theory, however, confines the role of the reader within this process, and the “power” of the reader does not function as the dominant in the act of reading the text. It is not that literary works themselves remain constant, while interpretations of them change: texts and literary traditions are themselves actively altered according to the various historical 'horizons' with in which they are received.

Reception Theory introduces the necessity of the reader’s involvement in the history of literature, and this drastic and “revolutionary” development was rather natural considering the influential writings on the theory of relativity by Albert Einstein (1879-1955) and the concept of “paradigm shift” by Thomas S. Kuhn (1922-1996). Both Einstein and Kuhn raise questions as to how one should approach the notion of “truth” and “fact”, thus, suggesting the importance of interpretation. In addition, these two authors provided the foundation for Reception Theory, which requires the notion of interpretation to be included in the process of literary experience.

Robert C. Holub (1949) characterizes Reception Theory as “a general shift in concern from the author and the work to the text and the reader.” Reception

Theory reflects a paradigm shift in the history of literature, and it is considered “a reaction to social, intellectual, and literary developments in West Germany during the late 1960s.” According to Holub, Reception Theory was a revolutionary approach to contemporary literary criticism. Holub suggests that Reception Theory is a creative process that occurs in the act of reading. He states, “The literary work is neither completely text nor completely the subjectivity of the reader, but a combination or merger of the two.

The 'texts of experience' may contribute to interpretation mainly in a 'slot-filling' capacity, where gaps to be filled are specified by the 'skeletal' structure of the text rather than by the reader's concerns. As more characters are drawn into the picture, a complex set of interconnecting links--retrospective, inferential, and predictive--is established in the mind of the viewer (Iser, 1980). In Liebes and Katz' sense of critical (1986), this involves an awareness of the constructed nature of drama as a product, focusing on the conventions, intentions or constraints according to which the programmed was produced. In this sense, viewers' genre expectations are not simply used implicitly to frame the reading, but also allow the viewer to reflect upon the mechanisms of the genre. Eco (1979) goes further, arguing that open texts play on the meanings which emerge from the relation between different readings.

Endaswara (2003:118) argued that the reception means receiving or enjoyment of literature by the reader. The reception is a stream of literature that examines the text of the starting point for readers to react or respond to the text. In literary work is absorbed not just a single meaning, but it has another meaning

which will enrich the literature. Reception research literature is basically reaction of reader investigation in the literary texts, Endraswara, (2003:119) agreed with Ingarden opinion (in Taum, 1997:57), principle that every literary work is not yet complete because it only presents a schematic form and a "place without borders" that need to be completed on an individual basis according to their experience of other literary works. Reactions is generated by the reader (audience) to literature can be taken positively or otherwise. Response (speech) readers basically have meaning of the literary work itself. However, as far as the completeness of the literary text is never perfect, then it should be done to complete the structure of the literary work by the reader to do the concretization (syncing or charging of meaning by the reader). The different of readers reaction is allowed to the readers giving judgment on literary works by utilizing specific codes according to his/her understanding. Endraswara, (2003:120) the reader participants in the interpretation of literary texts is highly desirable, as a literary text is possible if there are empty holes that can be filled by the reader's understanding. The present of reception study is because in literary texts are not stable, but many varies according to the reader. This gives an idea that the literary text is dynamic. Literary texts is meaningful that depends on the reader or recipient. Jauss stated that the main interested is not the reader responses in particular time, but the changes of responses, interpretation, and evaluation of the general reader on the same text or different texts in different time of periods. The study of literary reception, Jauss want to remodel the literary history of the time that seemed only describe a series of authors and literary types. Jauss introduces the famous of

reception views, namely Hope Horizon (Horizon of Expectations) allows the reception and processing of the inner readers to literary texts. In the Horizon of Hope Jauss divide readers into two, namely the aesthetic nature and not aesthetic (outside literary texts). Aesthetic are form of structural elements builders literature, such as theme, plot, style, character, and so on. Meanwhile, no aesthetic is reader's attitudes, reader's situations, and so on (Endraswara, 2003:123).

2.4 Hypogram

Riffaterre (Teeuw, 1988: 79—80) stated that literary works are communication Medias, so that the role of writer and readers should be noticed. That's the readers who gave the sense of literary work and to find the wide sense; they should see its intertextual relation with the others. Texts which become the reason of the existence of another text are called Hypogram (Riffaterre, 1978:23).

Teeuw (1988:214) said intertextuality can be associated with the reader respond in literature because of the presence of a text in another text reveals that it also suggests the creation of a reader respond. Intertextuality totally unnecessary explicit or deliberate intent by a poet; often a poet would not be aware that a background hypogram poem itself (Teeuw, 1983:70).

Therefore, the setting of hypogram was creation of a new text, not only the written text or spoken text, but also the tradition, culture, religion, history and even the world. Hypogram was to respond or perceptive by a new text. The responses can be forwarding or opposition tradition / convention (Abdullah,

2001: 110). The response which is indicates the presence of a literary text in order to show the function of the reader (Soeratno, 2001:147).

There are two kinds of hypogram, namely potential and actual hypogram (Riffatere, 1978:23). Potential hypogram is not explicit in the text, but can be abstracted from the text. Potential hypogram is the potency for a system of signs in the text, so that the text's meaning can be understood on the work itself, not refers to pre-existing the text. Hypogram potential is the main of matrix text or keywords, which be able a word, phrase, clause, or simple sentence (Pradopo, 2001:13). Actual hypogram is the real text, which can be words, phrases, sentences, proverbs, or the whole text, the background creating a new text that signify the text to be found by referring to the text or other pre-existing text. Text in the general sense is not only written text or spoken text, but also the customs, culture, religion and even the universe (world) is the text (Pradopo, 1995:132).

The transformation of the work has been made by hypogram, because it transforms to hypogram. The elements was reserved a text from hypogram texts that may be said, syntagm, model of forms, ideas, or any other intrinsic elements, even the contradiction may also be the nature, will produce a new work that might not be recognizable the hypogram , or even forgotten (Riffatere, 1978:165). In addition, the text of which absorb (transforming) hipogram text is called transformation. The relation of previous texts with a new text was called the intertextual study. Intertextual was phenomenon of reader respond in the author of the texts he had read and be involved in his/her creation. It's possible the extrinsic of two works that have the same theme, but different way of

presenting the story. So, there is a way of presenting the same story, but different in terms of theme (Culler, 1977: 241). According to Fairclough (1992-1995), intertextuality “points to how texts can transform prior texts and restructure existing conventions (genres, discourses) to generate new ones”

2.5 The Basic Principles of Intertextual Study

Napiah (in Kristeva, 1994 :XV) suggested some basic principles of intertextual. First, intertextual notice that a text supposed to be containing another text. Second, intertextual observe a literary work based on the elements constructing it; theme, plot, characters, and other aspects, like history, culture, religion that played a big part of composing the text. Third, intertextual studies between the stability in a text with out of the text by seeing the function and the aim of the its existence. Forth, intertextual reveal that a text is established based on other texts. Writers are dynamical creatures who always want to change what they've read because they are born to make something new. Moreover, if one is reading a text, he or she should correlate it with other texts. In other words, study a text is not only seeing the text, but they should see or analyze other texts to see the aspects or elements which are infiltrate into the text being analyzed.

Intertextual also sees relations, continuities, sequences, similarities, equivalence, and disunities in facing a text. The last, intertextual values the obtaining and arriving of the aspects which is consciously or not is reserved by the writer in creating literary works. Texts being reserved are not merely the story substances, but also the structural aspects.

Based on the principles and the rules intertextual which are according to Kristeva, Napiah make some formulations, among others: (1) intertextual approach turned out to have its own rules or methodologies. The rule was trying to examine that literature is a process of processing, enhancement, and contamination. The contamination has two aspects are the depth aspects and superficial aspects, which are helping to shape a work, (2) intertextuality also see the presence of a variety form of text in the basis of motive and aspiration of author. Taking or using output of the texts shows the author's willingness to strengthen his work or reject of the ideas, meanings, and other elements that are contrary to the ideology or aspiration of the author, (3) the process of intertextuality can not be separated from the desires, aspiration and ideology of the author. Therefore, the study of the text will reflect the attitudes and aspirations of the author himself (1994: XV-XVI). Saussure idealized distinction of diachrony (historical process) and synchrony (contemporary, a historical form) is again to assert that language can and should be studied only in its idealized form in the present moment without respect to its history. According Volosinov that every utterance draws on the history of language use, is responsive to prior utterances, and carries forward that history.

The basic principle is to assume intertextual literary texts that no genuine autonomy so that every literary text should be read against the background of other texts (Teeuw, 1988: 145). According to Riffaterre (Teeuw, 1983; 69—70), intertextual principle need structural approach, and it must be done first to see essentiality of work, so that the comparison in intertextual is possible to do.

Riffaterre's idea that "the term refers to an operation of the reader's mind,".

Riffaterre's definition of the intertext as "the corpus of texts the reader may legitimately connect with the one before his eyes". According Riffaterre, he said "not only the text, but also its reader and all of the reader's possible reactions to the text."

Intertextuality is the concept that the meaning of an artistic work does not reside in that work, but is mediated by implicit or explicit references to other works. Historical style is one way to construct the relationship between works of art. However this approach only works with art created during the same time period. In practice, intertextuality opens up the potential frames of reference to any time period, culture and historical style. Like all elements of the work, intertextual references reflect a deliberate choice by the creator of the work. However these require knowledge of the work in question in order to make the connections intended by the work's creator. These references to cultural stories or well-known art works, visual style or even to other works in the same genre provide the viewer with important clues about which frames of reference will be not only appropriate but necessary to understand the meaning of the work. One important kind of intertextual reference is categorical. This kind of reference involves using knowledge about how the work is related to other similar works or works by the same maker. The categories can be historical, e.g. artistic movements or an artist's body of work, conceptual, e.g. subject matter such as portraits, genre, landscape or formal/media, e.g. paintings, sculpture, architecture, ceramics etc. This concept helps to explain why meaning cannot be determined once and for all but is

continually shifting as the web of relationships in which interpretation takes place develops and transforms.

Bakhtin provides conceptual tools for understanding how authors engage or repress complexity of perspectives and represent evaluation and attitude towards the perspectives of the characters they represent. He uses those tools analyze in detail how the interplay of voices and perspectives is managed in different texts with particular ideological implications. In a number of works he presents histories of different forms of consciousness associated with differing literary forms and the political struggles embodied in the replacement of one literary form by another.

2.6 The Structures in Intertextual

Kristeva's (1980: 63) intertextuality in principle is part of a semiotic approach that is explaining the meaning of literary work. Literary works that needed to be analyzed of the structure element, such as *plot, characters, setting and theme* as well as external aspects, such as aspects of culture, history and religion. The aspect of depth study and outcomes need to be equal. Intertextuality appreciated from retrieval, infiltration, and the inclusion of other texts into the text presented by the author, whether done consciously or unconsciously. The use of output text by the author shows the attitude, that author to be attesting or subtracting the text ideas.

From the explanation above, I want to analyze clearly my research in the structure elements are plot, character, setting and theme but I only focus in the

characters both of stories because the character is more showing that *The Story of My Life* born earlier than *The Miracle Worker*. But here, I will explain all the structure elements are:

2.6.1 Plot

Plot is the placement of the events that make up the idea of the story. The elements of plot consist of introduction or exposition, rising action, climax, falling action, ending or resolution. The important thing to support a good story is the conflict. The existence of conflict leads us to understand how the story flows. There must be some conflicts in the novel or drama story which can be called by internal conflict and external conflict.

2.6.1.1 Conflict

Freud (in the encyclopedia Americana 1829:537) said that conflict is felt between social motivation and the prohibitions against sexual wishes, thoughts and action imposed by society. Karz (1997: 613) stated that conflict is antecedent conditions or some over struggle. It is the appreciation of human activity. Normal human conflict occurs in all important relationships. However, in human life, there are some fundamental problems that must face. In the sense that they are the result of feeling and attitudes and can be resolved only if feeling and attitudes are changed. Solving problems takes understanding particularly the understanding of behavior of ourselves or other. Koesno Soebroto (1988: 42) states that conflict may be external and internal.

1. External Conflict

External conflict occurs between two or more characters or a character and his environment; external conflict is interaction with the setting and other characters of the story. Wars, fights, love affairs, trying to get a taxi and all other situations in which characters clash create external conflict. External conflict sets the overall tone for many stories. Multiple characters can be motivated by external conflict, and it creates situations in which characters are forced to interact. External conflict came in several varieties:

Person vs. Person

Person vs. Nature

Person vs. Society

Person vs. Machine

Person vs. some supernatural agency such as gods, demons, fate, etc.

2. Internal Conflict

Internal conflict is complication that happens within a character; it may be a moral dilemma the character is facing, or it may take the shape of a choice or a desire. Internal conflict creates individuality for a character; it sets her apart from the rest of the story and gives a motivation for choosing certain actions. It can also be directly related to external conflict. Internal conflict concerns your main character's self-doubt - his or her dilemma over the best way to achieve the Story Goal. All of us have been in situations where we were outside our comfort zone, where we were uncertain

if our usual way of being or behaving is the right way to achieve our goals.

2.6.2 Characters

Character is fictional representation of a person, is probably to change, both as a presence in literature and as object of critical attention, much as it changes in society (Fowler, 1987: 27). The word character has same meaning we use to refer to those qualities of mind, spirit, and behavior that make one person different from others. The identity of terms is not only accident because the creation of an imaginary character that is made by author and reader is almost always based on some pictures of human character in the real life (Beaty, Booth, Hunter, & Mays, 2002: 1043-1044). Even though characters in plays are not real people, their human dimensions are impossible to be ignored because actors portray them, and their human qualities can connect us with them. However, it is useful to keep aware of the difference between dramatic characters and actual people so that we do not suppose them always to behave realistically, and so we do not need to suppose playwrights to tell us about them more than we need to know.

Character is the friend of plot; the plot in a play engages the actions of its character. Another way of defining plot is simply as characters in action (or *interaction*). The kinds of characters the researcher is taking in protagonist and antagonist.

1. Protagonist is the leading character, hero, or heroine of a drama or other literary work
2. Antagonist is a person who is opposed to, struggles against, or competes with another; opponent; adversary.

Likewise, plays' plot must be unified, so the character must be logical. This means that all aspects of the character-speech, gesture, dress, movement must work together to give an effect of focused and combined whole. Basically, we can get our sense of characters' identity and personality from four things:

1. their action-what they do;
2. their words- what they say and how they say it;
3. their physical attributes-what they look like;
4. the responses of other characters to them-what others say or do to or about them.

Of these, however, our sense of a character's coherence can be reached chiefly from his or her speech and actions. From these we get a sense of who characters are and what they are like. So, to know the characters in a play, we do need the narrator to tell us about them. We only need to focus on the characters themselves (their speech, action, costume, gesture, etc) so audiences are able to know who they are and what they are like (DiYanni, 2002: 1186-1187).

2.6.3 Setting

Writers tend to describe the world they know, its sight and sounds, its colors, textures, and accents. Stories come to life in a place, rooted in the soil of a writer's memories. This place or location of story's action along with the time in which it occurs is its setting. Setting is the time, place and period in which the action takes place. Setting is one of those terms about which recent literary critics have felt increasingly uneasy. Does the term not suggest a perhaps too-simple relationship between characters and action on the one hand and the context within which these take place on the other? Hawthorne suggests a relationship between character and environment too organic, we feel, to be describe with the term 'setting'. And yet it is important to be aware of the context within which the action of a novel takes place – and this does not just mean its geographical setting; social and historical factors are also important. Sometimes the choice of a suitable setting helps an author to avoid the need to write about things that he or she is not good at, or interested in, writing about. It was convenient for William and Helen, which his or her stories contained a little girl who becomes inspired for people. It is important to note that a setting can be a crucial factor in the creation of *mood* or *moral environment*. (Note that *mood* here is being used in its ordinary sense, and not in the technical sense outlined above in the discussion of narrative technique. To avoid possible confusion I prefer to reserve the term *mode* for discussions involving narrative technique.)

There is difference, in this context, between ‘mood’ and ‘tone’, as the latter term involves narrative *attitudes towards* what is recounted and described. A give setting may help to create a particular mood in story, but only the narrative treatment can confirm a certain tone.

2.6.4 Theme

Theme is a much used in word in the literary criticism of the novel and drama, it’s a favorite word for use by lecturers and teachers in essay and examination questions. ‘Discuss the treatment of the theme of dreams in those stories in *The Miracle Worker* and *The Story of My Life*’; ‘Write about the theme of evil in *Crime and Punishment*’; ‘... the theme of alienation in Franz Kafka’s *The Castle*’, and so on. Firstly we should note that the a theme may be overt or covert, that is to say it can be either consciously intended and indicated as such by the author, or alternatively, discovered by the reader/critic as an element in the drama or novel of which perhaps even the author was unaware. We also distinguish between concepts of theme which see it as a ‘central idea’ and those which view it more as a ‘recurrent argument, claim, doctrine, or issue’. This distinction hinges upon the extent to which the story is seen not just to contain a particular element, but also to put forward a case for point of view or established position. If we define theme in the former, weaker sense then we will not be surprised to discover that a large and complex story can have a range of varied themes attributed to it.

Theme is its idea or point (formulated as generalization). The theme of a fable is its moral; the theme of parable is its teaching; the theme of story is its implied view of life and conduct. In fact, we should avoid thinking of theme as the implied significance of the story's details. It is important to remember that there is a multiplicity of ways to state a story's theme, but any such statement involves a necessary simplification of the story. In clarifying our sense of a story's idea, we also inevitably exclude some dimensions of the story and include others. We should be aware that the themes we abstract from stories are provisional understandings that never completely explain them.

2.7 Previous Studies

For the previous study, the researcher does not find any research that uses this novel and drama. However, common studies of the intertextual essentially depart from the assumption that a literary work should be transforming, comparing with hypogram. There are another researcher have used intertextual text.

Uzoechi Nwagbara intends on the analysis intertextuality Chinua Achebe in his novel entitled *Anthills of Savannah*, which largely borders on militarism and political dictatorship. Mostly, intertextuality postcolonial Militarism in Nigerian is set to create the significant in social fact Militarism against reality. This novel has in common with the other novels in Nigerian experience. Therefore, this journal attempts to show that Achebe's text in relation to

postcolonial Nigerian situation is the “truthfulness” of his fiction to dramatize the contemporary experience in Nigerian is similar way as another fiction of this fixation.

Meanwhile, the second study is Yulitin Sungkowati journal aims to answer the problem of how the dialogue between text *Toenggoel* and *Ronggeng Dukuh Paruk* (RDP). The problem concerns the issue of text which one is hypogram which transformation text, how the ideas in the text and text hypogram transformation, as well as how the purpose presence hypogram text in the text transformation. For the problem issue, the author uses intertextual approach. This textual analysis explains that *Toenggoel* novel which confirmed that the idea of the *Ronggeng Dukuh Paruk* (RDP) novel is going up against tradition of human life will end tragically: isolated and thrown out of the community. In the *Ronggeng Dukuh Paruk* (RDP) novel told how the physical in character of *Toenggoel*, and abstract level in the tradition of *Toenggoel*, which transform of *Ronggeng Dukuh Paruk* (RDP) novel as hypogram.

Moreover, Ayo Kehinde journal which focuses on intetextuality and the contemporary African novel. This journal aims to take part of criticize that fill the void. Then, this paper tries to make critical examination of the relevance of intertextuality to the evaluation of the contemporary African novel. It is found that where the intertextuality appears relevantly to the invention and criticism of the contemporary African novel. For that reason, the example they drew from few relevant related to this novel, to examine how the process is structured specifically intertextuality text, creating an effective dialectic tradition and reformulates the

dominant Eurocentric colonial perceptions and approaches that have different cultural phenomena.

The similarity between the previous studies and the present study is that we use intertextual to analyze the literary works. We analyze the text depends on the other text that is hypogram and how to transform the structure in text on the other text.

The differences between the previous studies are of course the literary works. In the previous study, Uzoechi Nwagbara analyzes two novels which is about postcolonial militarism in Nigerian, while Yulitin Sungkowati analyzes in two novels about dancing tradition. Its also different from Ayo Kehinde that uses the novel and the drama to analyze Intertextuality Contemporary African. And for the present study, I uses drama *The Miracle Worker* and novel *The Story of My Life* in my analysis about education.

CHAPTER III

ANALYSIS

This chapter, explain my analysis. I arrange it according to my research questions. In this analysis, I will describe intertextual study in *The Miracle Worker* and *The Story of My Life*, which are the structure elements in the drama text as other object is transforming to the novel as hypogram. The discussion is presented as follows.

3.1 *The Story of My Life* is Hypogram in *The Miracle Worker*

Yes, *The Story of My Life* text a hypogram, because *The Story of My Life* novel is the first published in 1914, while drama *The Miracle Worker* the first published in 1957. In other words, novel *The Story of My Life* was born earlier than the drama *The Miracle Worker*. So it can be seen that the text of drama *The Miracle Worker* is the second object appearance after *The Story of My Life* text exterior.

The Miracle Worker took the idea in *The Story of My Life* text about a little child who got illness when she was a child, it shows in the story but the text of *The Miracle Worker* more about Annie Sullivan than Helen Keller. I also focus on the plot of the background of story which has reduction and extraction from it. So, the reduction and extraction it's not to be said incorrect, because it's one of the creativity of a writer.

Intertextual relationship between *The Story of My Life* novel and *The Miracle Worker* drama script are happening on the text of *The Miracle Worker*

absorbs the idea in the content of *The Story of My Life*. Therefore, I am showing that attested with the plot of the background in the stories which asserting in *The Story of My Life* novel and *The Miracle Worker* drama texts.

3.1.1 Helen Keller's Illness

In the background Helen Keller's life can be seen in *The Miracle Worker*, drama script *The Miracle Worker* resistant which it is written in novel *The Story of My Life* text. The achievement in the plot or the narration because in the first of narration it saw Helen Keller got illness when she was around six mouths old that made Keller blind and deaf.

Here, I would like to explain that Helen Keller Illness harm her hearing and eyesight. This is beginning that Helen Keller got Illness, they all hope there is nothing serious.

It is night over the Keller Homestead. *Inside, three adults in the bedroom are grouped around a crib, in lamplight. They have been through a long vigil, and it shows in their tired bearing and disarranged clothing. One is a young gentlewoman with a sweet girlish face, Kate Keller; the second is an elderly Doctor, stethoscope at neck, thermometer in fingers; the third is a hearty gentleman in his forties with chin whiskers, Captain Arthur Keller.* (*The Miracle Worker*, 2)

The Doctor told Keller's parent that Helen Keller will get better.

The Doctor did not know that the illness called acute congestion of the stomach and brain made Helen Keller could not see and hear. Keller's family not worried, because they think Keller will be fine.

Doctor: Just let her get well, she knows how to do it better than we do.

... .

Main thing is the fever's gone, these things come and go in infants, never know why. Call it acute congestion of the stomach and brain.

Keller: I'll see you to your buggy, Doctor.

Doctor: I've never seen a baby, more vitality, that's the truth.

... . (*The Miracle Worker*, 3)

This is miserable Helen Keller lost her eyesight and hearing, because Keller's family could not accept and frustrated.

Kate: She can't see. Look at her eyes.

(*She takes the lamp from him, moves it before the child's face.*)

She can't see!

Keller [Hoarsely]: Helen.

Kate: Or hear. When I screamed she didn't blink. Not an eyelash—

Keller: Helen. Helen!

Kate: She can't hear you!

Keller: Helen! (*The Miracle Worker*, 4)

Helen Keller became frustrated, violent and impolite because unable to communicate, see, and hear. Keller was uncontrollable and impatient, that her helpless family. She made her family worried all the times. In desperation, her parent seeks help in everywhere. Finally, they got information to contact in The Perkins Institute.

... *The third child id Helen, six and a half years old, quite unkempt, in body a vivacious little person with a fine head, attractive, but noticeably blind, one eye larger and protruding; her gestures are abrupt, insistent, lacking in human restraint, and her face never smiles.* (*The Miracle Worker*, 4)

Furthermore, the writer aims for explaining *The Story of My Life* as hypogram. Helen Keller like everyone else came to see and hear everything she wants, but these happy days did not last long.

The beginning of my life was simple and much like every other little life. I came, I saw, I conquered, as the first baby in the family

always does. There was the usual amount of discussion as to a name for me. (*The Story of My Life*, 7)

Helen Keller got illness, called acute congestion of the stomach and brain on February. The doctor also thinks Keller died, but when the fever left Helen Keller, that was great because Keller's parent thinks she did not get serious problem.

In the dreary month of February, came the illness which closed my eyes and ears and plunged me into the unconsciousness of a new-born baby. They called it acute congestion of the stomach and brain. The doctor thought I could not live. (*The Story of My Life*, 8)

In the moment, Helen Keller's lives change because of her illness which made Keller could not see and hear.

I lived, up to the time of the illness that deprived me of my sight and hearing, in a tiny house consisting of large square room and small one, in which the servant slept. (*The Story of My Life*, 6)

Here, Helen Keller also violent and impolite child because she will angry when she did not get what she wanted

I think I knew when I was naughty, for I knew that it hurt Ella, my nurse, to kick her, and when my fit of temper was over I had a feeling akin to regret. But I cannot remember any instance in which this feeling prevented me from repeating the naughtiness when I failed to get what I wanted. (*The Story of My Life*, 11)

The Miracle worker drama script text, the sentence told illness is causing the changes of Keller's family. Keller's mother was pent up because she really loves her. Whereas, the doctor describe how lucky parent they are, because her child was safe. Captain Keller as Helen Keller's father also worried to Helen. In the fact, the true story said Helen Keller's parent really care with her.

Therefore, *The Story of My Life* a hypogram for *The Miracle Worker* text it showed *The Miracle Worker* drama script created after *The Story of My Life*, when William Gibson as the author has read the novel *The Story of My Life* then transform the ideas in novel as well as through plots of the background of story, he can directly responded. William Gibson put into parts of the text of *The Story of My Life* are considered the important and relevant to support his work.

As the result, the intertextuality *The Story of My Life* a hypogram in *The Miracle Worker*, it showed that *The Miracle Worker* was created by William Gibson as the author made reduction, alteration and extraction part of *The Miracle Worker* which took the idea *The Story of My Life* is considered to show that it as hypogram.

3.2 The Evidences of *The Story of My Life* and *The Miracle Worker*

After knowing the explained the presences of *The Story of My Life* as hypogram text in *The Miracle Worker* as discussed earlier showed the plot of the background Helen Keller's life that affirmed *The Story of My Life* as hypogram . I continue analyze the evidences that showed in *The Story of My Life* text and *The Miracle Worker* text. In this subchapter I analyze in Helen Keller's family actions.

3.2.1 Helen Keller's Family Actions

The action of Keller's family, in the *The Story of My Life* novel and *The Miracle Worker* drama script, it was true in her real life, Keller's parent hopes in finding help for their daughter. Keller's mother expected when she read Charles Dickens's *American Notes* will got help for her

child. In that work there was an article on Laura Bridgman. Dickens reported that Laura Bridgman was deaf and blind at a young age and was educated by Dr. Howe. However, by the time the article was told Dr. Howe had passed away.

My mother's only ray of hope came from Dickens's "American Notes." She had read his account of Laura Bridgman and remembered vaguely that she was deaf and blind, yet had been educated. But she also remembered with a hopeless pang that Dr. Howe, who had discovered the way to teach the deaf and blind, had been dead many years. (*The Story of My Life*, 16)

Keller's parent took her to Baltimore to see Dr. Chisholm when she was six years old. It was in Baltimore that a sequence event occurred, which gave her parents strong hope. When, Keller's parent saw Dr. Chisholm at the time, they need help to educate her daughter, but he could not help Keller's parent because there was someone who could teach Helen Keller better than him.

When I was about six years old my parents at once determined to take me to Baltimore. When we arrived in Baltimore, Dr. Chisholm received us kindly: but he could do nothing. (*The Story of My Life*, 16-17)

Dr. Chisholm told Keller's parents to consult with Dr. Alexander Graham Bell, who was in Washington. Keller's parents who moved from place to the other place to find a good teacher for Helen Keller. Therefore, they accept Dr. Chisholm is advice, so they came to see Dr. Bell, who would have information about schools and teachers for deaf and blind students. Then, Keller's parent met Dr. Bell who endeared to so many

hearts, as his wonderful achievement enlists admiration. He welcomes Keller's parents with kindly.

.. . He said, however, that I could be educated, and advised my father to consult Dr. Alexander Graham Bell of Washington, who would be able to give him information about schools and teachers of deaf or blind children. (*The Story of My Life, 17*)

Dr. Alexander Graham Bell said to contact Director Michael Anagnos of Perkins Institution for the Blind School in Boston. Then, her father's wrote a letter to Mr. Anagnos, they need assist to help her daughter who got blindness and deafness. Afterward, in the summer at 1886, Keller's parent got a letter from Director Anagnos who said had been found a teacher for Helen Keller, he contacted his star pupil and validation is Anne Mansfield Sullivan.

Dr. Bell advised my father to write to Mr. Anagnos, director of the Perkins Institution in Boston, the scene of Dr. Howe's great labours for the blind, and ask him if he had a teacher competent to begin my education. This my father did at once, and in few weeks there came a kind letter from Mr. Anagnos with the comforting assurance that a teacher had been found. This was in the summer of 1886. (*The Story of My Life, 18*)

While, in the drama script text below told Aunt Ev who said in Baltimore there is a Doctor who will help Helen Keller. Kate is Keller's mother also knew that there is someone in Baltimore could cure her daughter illness that is Dr. Chisholm. Keller's aunt and her mother wanted Keller's father to contact Dr. Chisholm, but Keller's father did not do what they said, because Keller father did not believe that there was someone could cured her daughter. Then, Keller's mother got initiative to write a letter to them, but Keller's father told Keller's mother did not do it.

Aunt Ev: Why, this very famous oculist in Baltimore I wrote you about, what was his name?

Kate: Dr. Chisholm.

Aunt Ev: Yes, I heard lots of cases of blindness people thought couldn't be cured he's cured, he just does wonders. Why don't you write to him?

Kate: I think with your permission, Captain, I'd like to write.

Keller: I said no, Katie. (*The Miracle Worker*, 6-7)

Keller is Captain Keller that is Keller's father, he only thinks which should be done for Helen Keller, and gave her in disciplinary action, because her fury action, impatient, and could not be controlled, but Keller's mother said it is not Helen Keller fault because Keller only did not know what she did that made other people mad.

Keller: Katie, some ways of teaching her an iota of discipline has to be—

Kate [Flaring]: How can you discipline an afflicted child? Is it her fault? (*The Miracle Worker*, 9-10)

In the other day, Keller's mother told her father did something need to Helen Keller, because Helen Keller wanted to talk with other people like us. Keller's mother only hopes to do, and will find another solution to help Helen Keller. However, Keller's mother and her aunt were pressured by Keller's father to contact in Baltimore, perhaps there is someone else who will cure Helen Keller. Then, he finally did.

Kate: She wants to talk, like-be like you and me.

... .

Every day she slips further away. And I don't know how to call her back.

Aunt Ev: Oh, I've a mind to take her up to Baltimore myself. If that doctor can't help her, maybe he'll know who can.

Keller [Presently, heavily]: I'll write the man, Katie. (*The Miracle Worker*, 10)

It can be seen from the explanation above, the intertextual both of stories was the evidences, because *The Story of My Life* told about Keller's parent took the initiative to read American Notes, made appointments with Dr. Chisholm and Dr. Bell. Then, Dr. Bell gave advice to Keller's parent wrote a letter to Perkins, which showed that the parents were very proactive in trying to find help for Helen. While, it's similar in *The Miracle Worker* that Helen Keller family care with her because they forced Helen Keller's father for finding someone to help their daughter. Afterward, Keller's father found someone that can cure Helen Keller. Then, Keller's father wrote a letter to the Perkin Institution for The Blind in Boston.

As the result, the evidences both of stories showing in Keller's family when they put effort for their daughter but the importance thing, I will explain about the changes of *The Story of My Life* and *The Miracle Worker* was Helen Keller's education process.

3.3 The Changes Between *The Story of My Life* and *The Miracle Worker*

After knowing the evidences that showed in Helen Keller's family on *The Story of My Life* of *The Miracle Worker*, I will continue to analyze the changes between *The Story of My Life* and *The Miracle Worker*. The change in both of stories is Helen Keller's education processes.

3.3.1 Helen Keller's Education Processes

Here, Helen Keller's education process in *The Story of My Life* was very important to be discussed because education is one of knowledge that everyone should get. The changes *The Miracle Worker* was deducted Helen Keller's education process in *The Story of My Life* text. The background Helen Keller's life in *The Miracle Worker* text looking for *The Story of My Life* as a justification, because Keller's family really care and gave Helen Keller education that she needed special education, because Helen Keller got illness, called it acute congestion of the stomach and brain that made Keller blindness and deafness.

Helen Keller got education from her parent, because Keller's mother read *American Notes*, Keller's mother enthusiasm, and then, made appointments with Dr. Chisholm but got nothing. So, Keller's parent found other solution for Helen Keller, then, they found Dr. Bell from Dr. Chisholm recommendation. Dr. Bell ordered them to write letter to Perkins, which showed that the education in Perkins is really good for physical disabled children.

A child with special need like Helen Keller has a special characteristic that is differ from children in general, without always showing on mental disability, emotional or physical. The phenomenon of increasing the number of children with special needs is delayed talking, learning disorders, behavioral disorders (hyperactivity and hypoactive), down syndrome, cerebral palsy, and so on, causing deep concern of a number of medical professionals, professional teacher, parents and friends in the school. The main difficulty of handling improvement of children with special needs is about information and the difficulty of diagnosing the sufferer.

As we know, children who have physical disability cannot study as well as normal children. It happens because they are different from normal children. They have no capabilities which are owned by normal children. So, these physical disabilities require different study process. That is why, disable children need special treatment and attention.

In her real life, the education that Helen Keller accepted in *The Story of My Life* when Keller was three months before she was seven years old. Annie Sullivan invited Keller to her room and gave Keller a doll. After that, Annie Sullivan taught Helen Keller the first word is doll, then, she made a word of doll in Keller's palm of hand. The technique Sullivan made a word in Keller's palm of hand, called manual alphabet.

The morning after my teacher came she led me into her room and gave me a doll. The little blind children at the Perkins Institution had sent it and Laura Bridgman had dressed it; but I did not know this until afterward. When I had played with it a little while, Miss

Sullivan slowly spelled into my hand the word "d-o-l-l." (*The Story of My Life*, 20)

One day, Annie Sullivan and Helen Keller walked out from the house. When Keller walked with Sullivan there is someone who poured water, so Sullivan gave it to Keller's hand. Then, Sullivan made a word, spelled it into Keller's palm of hand. Keller silent in the moment and felt something mystery in her hand, then Keller thinks water is a word and has a meaning, and then she realized that water meant something cool flowing in her hand.

Someone was drawing water and my teacher placed my hand under the spout. As a cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her fingers. Suddenly I felt a misty consciousness as of something forgotten—a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew that "w-a-t-e-r" meant the wonderful cool something that was flowing over my hand. (*The Story of My Life* 20-21)

Helen Keller felt joyful and eager to learned many new words.

Helen Keller knew her family, starting her mother, father and her sister, and also her teacher who gave her everything about language, and brought Keller eventful day and lived over the joy for a new day to came her.

I learned a great many new words that day. I do not remember what they all were; but I do know that mother, father, sister, teacher were among them-words that were to make the world blossom for me, "like Aaron's rod, with flowers." (*The Story of My Life* 20-21)

Annie Sullivan gave first lesson for Helen Keller is the beneficence of nature, Sullivan taught Keller about the sun form of (the main sources warm energy in the earth and energy resources for word life. Then, the sun

and the rain made all plants grow from the ground, because from the sight and water, this is also good for food and others. Furthermore, Keller learned the animals such as bird build their nest, squirrel, deer, lion found their food and refuge.

... I had my first lessons in the beneficence of nature. I learned how the sun and the rain make to grow out of the ground every tree that is pleasant to the sight and good for food, how birds build their nests and live and thrive from land to land, hoe the squirrel, the deer, the lion and every other creature finds food and shelter. (*The Story of My Life* 22)

Helen Keller knew the key all language, but whatever the process difficult, the result is brilliant. Keller learned more and more words and learned the same subject again and again, and then she named an object step by step until she knew the meaning of the word.

I had now the key to all language, and I was eager to learn to use it. Children who hear acquire language without any particular effort; the words that fall from others' lips they catch on the wing, as it were, delightedly, while the little deaf child must trap them by a slow and often painful process. (*The Story of My Life* 25)

In every normal child, they education was easy to practice speaking and reading than disable child, because Helen Keller education process needed for several years. Annie Sullivan made Keller to repeat what she did, and by showing Keller how Keller could take part in the conversation, because Keller got manual alphabet technique to understand word by word. Although, she could not distinguish the tone of the voice.

From the beginning of my education Miss Sullivan made it a practice to speak to me as she would speak to any hearing child; the only difference was that she spelled the sentences into my hand instead of speaking them. (*The Story of My Life*, 27)

As soon as she could spell a few words her teacher gave Keller slips of cardboard on which were printed words in raised letters. She quickly learned that each printed word stood for an object. She could arrange the words in little sentences. When she read her book about a game of hide and seeks, finally she knows each of word. Thus she began to read. Of the time when she began to read connected stories, then she shall speak later.

The next important step in my education was learning to read. I took my “Reader for Beginners” and hunted for the words I knew; when I found them my joy was like that of a game of hide-and-seek. (*The Story of My Life*, 29)

After Helen Keller knew how to read, Helen Keller went to the Boston to study for blind and deaf children. Keller came to make new friends and the first talked with other children used manual alphabet. In that day Keller spent with the blind children made me feel thoroughly at home in her new environment. Keller learned some lessons for her next school in her study. Therefore, Helen Keller went to the Bunker Hill to study, the first she got history lesson.

The next important event in my life was my visit to Boston, in May 1888. We had scarcely arrived at the Perkins Institution for the Blind when I began to make friends with the little blind children. It delighted me inexpressibly to find that they knew the manual alphabet. While we were in Boston we visited Bunker Hill, and there I had my first lesson in history. (*The Story of My Life*, 37-38)

Helen Keller got to know how to read, but when spring on 1890, Keller was enthusiastic learned to speak after listen Mrs. Lamson said, she told Helen Keller about Ragnhild Kaata, a deaf and blind girl in Norway

who actually been taught to speak. Mrs. Lamson telling her about this girl's success, Keller was eagerness and she would not rest satisfied until her teacher took her, for advice and assistance, to Miss Sarah Fuller. Miss Fuller's is principal of the Horace Mann School. She told Annie Sullivan to teach Helen Keller by herself. She began to teach Keller in the twenty-sixth of March, 1890. Miss Fuller's method was this:

“She passed my hand lightly over her face, and let me feel the position of her tongue and lips when she made a sound. I was eager to imitate every motion and in an hour had learned six elements of speech: M, P, A, S, T, I.”(Helen Keller, 49)

It was in the spring of 1890 that I learned to speak. In 1890 Mrs. Lamson who had been one of Laura Bridgman's teachers, and who had just returned from a visit to Norway and Sweden, come to see me, and told me of Ragnhild Kaata, a deaf and blind girl in Norway who had actually been taught to speak. Mrs. Lamson had scarcely finished telling me about this girl's success before I was on fire with eagerness. Miss Sarah Fuller, principal of the Horace Man School. This lovely, sweet-natured lady offered to teach me herself, and we began the twenty-sixth of March, 1890. Miss Fuller's method was this: she passed my hand lightly over her face, and let me feel the position of her tongue and lips when she made a sound. I was eager to imitate every motion and in an hour had learned six elements of speech: M, P, A, S, T, I. (The Story of My Life, 49)

Helen Keller was thirteen years old, it was the summer of 1894, and then Helen Keller and Annie Sullivan moved to New York City. There Helen attended the Wright-Humason school for the deaf. She was the only student who was deaf and blind. She progress in lip-reading and speech was not what her teachers and she had hoped and expected it would be. It was Keller ambition to speak like other people, and her teachers believed that this could be accomplished.

In the summer of 1894, I attended the meeting at Chautauqua of the American Association to Promote the Teaching of Speech to the Deaf. There it was arranged that I should go to the Wright-Humason School for the Deaf in New York City. I went there in October, 1894, accompanied by Miss Sullivan. This school was chosen especially for the purpose of obtaining the highest advantages in vocal culture and training in lip-reading. (*The Story of My Life*, 67)

In 1896, Helen Keller went to the Cambridge School for Young Ladies, because this school was the nearest approach she could get to Harvard college and to fulfill her ability. While in the Cambridge School Mr. Gilman who is the principal helped Keller prepared for Radcliffe, she and her teacher may attend the classes together. Annie Sullivan gave instruction, and then she interprets each lesson to Helen Keller.

In October, 1896, I entered the Cambridge School for Young Ladies, to be prepared for Radcliffe. My studies for the first year were English History, English Literature, German, Latin, arithmetic, Latin Composition and occasional themes. (*The Story of My Life*, 70)

Before enter Radcliffe College, Helen Keller entered the Cambridge School for preparing the examinations for Radcliffe in 1897 from the ninetieth of June up to the third of July. Keller bid all the subjects for the examination. Moreover, in the first test, she made the entire subject was passed, and then she prepared for the final examination in the second semester.

I took my preliminary examination for Radcliffe from the 29th of June to the 3rd of July in 1897. The subject she offered were Elementary and Advanced German, French, Latin, English, and Greek and Roman history, making nine hours in all. I passed in everything, and received “honours” in German and English. (*The Story of My Life*, 73)

After the first test had finished, Helen Keller began the second year at the Cambridge School to prepare final test, but Keller got difficulties and lacked important apparatus for her studies in mathematics. When, Mrs. Sullivan read all the book to Keller, and interpret for the instructor, it seemed her hand would not be equal to the task. Therefore, Keller needed other tutor to make her fully understand the lesson, and then she had begun to study again and took final test for Radcliffe College.

When I began my second year at the Gilman school, I was full of hope and determination to succeed. But during the first few weeks I was confronted with unforeseen difficulties. Mr. Gilman had agreed that that year I should study mathematics principally. I had physics, algebra, geometry, astronomy, Greek and Latin. (*The Story of My Life*, 75)

In 1889, Mr. Merton S. Keith met Helen Keller twice a week and began to give Helen Keller the lessons about an hour. He explained what she did not understand in the previous lesson, assigned work, and took home the lessons exercises which she had studied and written on her typewriter, Mr. Keith corrected them fully.

After some delay it was arranged that I should continue my studies under a tutor, Mr. Merton S. Keith, of Cambridge. From February to July, 1898, Mr. Keith came out to Wrentham twice a week, and taught me algebra, geometry, Greek and Latin. (*The Story of My Life*, 76)

Keller prepared the lesson for the final examination without interruption. Keller's tutor is Mr. Keith had plenty of time to explain what she did not understand, so she got on faster and did better work than ever did in school. Even so, in mathematics Mr. Keith made interesting, he

succeeded in decreasing small problems to get through Keller brain, because with Keller patient and eager to study, her difficulties began to disappear. Therefore, she took final test on ninetieth up to thirtieth of June, in 1899.

On the 29th and 30th of June, 1899, I took my final examinations for Radcliffe College. The first day I had Elementary Greek and Advanced Latin, and the second day Geometry, Algebra and Advanced Greek. (*The Story of My Life*, 77)

After, Helen Keller took final examination for Radcliffe College. Finally, in 1900, she passes the examination and enters the college, thus Mr. Merton S. Keith, of Cambridge and Mrs. Sullivan helps. Keller tutor and teacher had plenty of the time to explain what she did not understand, so she got on faster and did better work than she ever did in school.

The struggle for admission to college was ended, and I could now enter Radcliffe whenever I pleased. Before I entered college, however, it was thought best that I should study another year under Mr. Keith. It was not, therefore, until the fall of 1900 that my dream of going to college was realized. (*The Story of My Life*, 80)

The last, *The Miracle Worker* text in history of Helen Keller education process is also important to be discussed. Annie Sullivan taught Helen Keller a language, because Sullivan said to Keller's mother the language is important for the first and last step in teaching. The education language called manual alphabet, this technique is spelling the word in palm of hand, like Dr. Howe said, because this technique is necessary for child physical disability. Although, it's for child physical disability, because every person has the right to receive education even though they

have disabilities. In other word, Annie Sullivan came to the Keller's House immediately taught Helen Keller. The first word is a doll.

Annie: First. last and—in between, language.

Kate: Language.

Annie: Language is to the mind more than light is to the eye. Dr, Howe said that.

Annie Sullivan began to teach Helen Keller a word of doll, Sullivan tried hard to do her best, she took Keller's hand, to touch her palm for spelling the word of doll. Sullivan repeated again and again, till Keller knew and imitated what Sullivan did.

All right, Miss O'Sullivan. Let's begin with the doll.

... .

D.

(Her thumb next holds all her fingers clenched, touching Helen's palm.)

O.

(Her thumb and forefinger extend.)

L.

(Same contact repeated.)

L.

(She puts Helen's hand to the doll.)

Doll. *(The Miracle Worker, 24-27)*

Annie Sullivan made word and spelled four letters into Keller's palm of hand. Although, Helen Keller did not know what did it meant, but Keller knew how to spell it, into Sullivan palm of hand. Keller will get a cake.

C, a, k, e. Do what my fingers do, never mind what it means.

(She touches the cake briefly to Helen's nose, pats her hand, presents her own hand. Helen spells the letters rapidly back.

Annie pats her hand enthusiastically, and gives her the cake; Helen crams it into her mouth with both hands. Annie watches hr, with humor.) . (The Miracle Worker, 29)

In other days, Annie Sullivan made three letters into Keller's palm of hand, because Keller touched the ink. Sullivan told Keller ink has a name and because Keller did not understand, Sullivan spelled the letter again and again.

... Helen as always pulls free, but not until Annie first gets three letters into her palm.)

Ink.

(Helen is enough interested in and puzzled by this spelling that she proffers her hand again; so Annie spells and impassively dunks it back in the spillage.) (The Miracle Worker, 38)

Another way used by Annie Sullivan taught Helen Keller's mother and the people around her, she said that the one who expected by Keller, when she could speak is her mother, that Keller's mother also has to understand the signs. Now word is card, although Sullivan taught every a thing like a game, but it draw to learn. Sullivan spelled card into Keller's palm of hand, but Keller spelled cake, it is difficult to make Keller understand that the letter she spelt is card.

Kate: *(Too quickly)* what did she spell?

Annie: I spelt card. She spelt cake?

....

No, it's only a finger-game to her, Mrs. Keller. What she has to learn first is that things have names.

Kate: And when will she learn?

Annie: Maybe after a million and one words.

(They hold each other's gaze; Kate then speaks quietly.)

Kate: I should like to learn the letters, Miss Annie. *(The Miracle Worker, 40)*

Annie Sullivan taught Helen Keller table manner, Sullivan made Keller ate from her own plate with spoon, and folded her napkin. Even so,

Sullivan taught Keller impatiently, but Sullivan made great changes and Keller's mother proud of her.

Annie: She ate from her own plate.
(She thinks a moment.)
 She ate with a spoon. Herself
(Kate frowns, uncertain with thought, and glances down at Helen.)
 And she folded her napkin. *(The Miracle Worker, 51)*

It is also other word to spell four letters, Annie Sullivan made Keller jealous in this time, because Keller did not want Sullivan touched her. The proof can be found in the act when Sullivan taught Percy to make a letter in his hand, then Keller throw a way Percy's hand.

Annie: M, I, l, k. M is this. I, that's an easy one, just the little finger. L is this—

 No, why should I talk to you? I'm teaching Percy a new word. L. K is this—
(Helen now yanks their hands apart; she butts Percy away, and thrusts her palm out insistently. Annie's eyes are bright, with glee.) (The Miracle Worker, 70-71)

Annie Sullivan stayed all day only with Helen Keller, Sullivan taught Keller everything in this word, and in this act she taught two words are water and egg.

Annie: Water, Helen. This is water. W, a, t, e, r. It has a name.
(A silence. Then.)
 Egg, e, g, g. It has a name, the name stands for the thing. Oh, it's so simple, simple as birth, to explain. *(The Miracle Worker, 72)*

Because this limit time to teach Helen Keller, Sullivan taught everything in her room. She said fingers can talk, because anything have name. The word have three letters is mug.

There's only one way out, for you, and it's language. To learn that your fingers can talk. And say anything, anything you can name. This is mug. Mug, m, u, g. Helen, it has a name. It—has—a—name— (*The Miracle Worker*, 72)

For Annie Sullivan, taught child with special needed is did not only one or two weeks but more, that she asked the family to let Helen Keller live with her all day until Keller understand the used of the language.

Kate: You've taught her so much, these two weeks. I would never have—

Annie: Not enough.

... .

Obedience isn't enough. Well, she learned two nouns this morning, key and water, brings her up to eighteen nouns and three verbs. (*The Miracle Worker*, 77)

It also in the time when the family has the lunch and Anne Sullivan taught Helen Keller to be polite and tried hardly to make her understand, then forbade by her family because pity to her.

Annie: She's learned not to throw things on the floor and kick. It took us the best part of two weeks and—

Aunt Ev: But only a napkin, it's not as if it were breakable!

Annie: And everything she's learned is? ... (*The Miracle Worker*, 89)

Annie Sullivan asked the family to keep everything she had learned, as the proof that Annie Sullivan still care to Helen Keller's future.

Seems that the family preferred to allow Sullivan do everything to Helen

Keller, although it seems negative and impolite, but it is great. Then,

Annie Sullivan took Helen Keller in water pump place.

Annie: Don't smooth anything else out for me, don't interfere in any way! I treat her like a seeing child because I ask her to see, I expect her to see, don't undo what I do!

Annie has pulled Helen downstairs again by one hand, the pitcher in her other hand, down the porch steps, and across the yard to the pump. She puts Helen's hand on the pump handle, grimly.) (The Miracle Worker, 91-92)

When Annie Sullivan took Helen Keller to pump place, during a few minute, when the water flow in Keller's hand all the times. Finally, miracle came to Helen Keller, she able to comprehend what Sullivan taught and the water meant is water.

No, she's not here. Pump!

... .

Water.W, a, t, e, r.Water. It has a name—

... .

Helen: Wah. Wah.

(And again, with great effort.)

Wah.Wah

... .

Annie: *(Whispering)* Yes.

(Helen spells into it again.)

Yes! *(The Miracle Worker 92)*

Helen Keller finally knew her family, she spelt from her mother, then her father. They hand did not quite to repeat in Keller's hand. So, Helen Keller looking for her teacher, then she found her to wait how to spell teacher.

Mother.

... .

Papa—She knows!

(Kate and Keller go to their knees, stammering, clutching Helen to them, and Annie steps unsteadily back to watch the threesome, Helen spelling wildly into Kate's hand, then into Keller's, Kate spelling back into Helen's; they cannot keep their hands off her, and rock her in their clasp.

... She encounters Annie's thighs, Annie kneels to her, Helen's hand pats Annie's cheek impatiently, points a finger, and waits; and Annie spells into it)

Teacher *(The Miracle Worker, 95)*

At this point, the intertextual analysis the changes in *The Miracle Worker* text idea, because *The Miracle Worker* told Helen Keller got education from Annie Sullivan and to know the meaning of word. So, she knew how to spell her family names from her mother, then her father. While, *The Story of My Life* a hypogram of *The Miracle Worker* from the first time Helen Keller got education from her teacher Annie Sullivan, she interested when she got to know some of word. Keller was eager to study and to know how to read. Afterward, she came to the Boston at the Perkins Institution for the Blind; she learned new things to explore her mind. Then, she learned how to speak like a normal child; she came to the Horace Man School. So, Keller began to learn speaking on twenty-sixth of March, 1890. Then, Keller made speech her own; she wanted to talk constantly to Miss Sullivan and her family, and then she improved the syllable she knew how to speak. After that, she went to the Wright-Humason School for the Deaf in New York City in October, 1894. She studied some lessons and trained in lip-reading and vocal culture. Then, she entered Cambridge School for Young Ladies in October, 1896, when she in Cambridge school, she planed to entered in Radcliffe college. So, she prepared the examination for Radcliffe. Finally, she entered the college in 1900.

CHAPTER IV

CONCLUSION AND SUGGESTION

After doing the analyzing the data in the previous chapter, the researcher will explain based on the discussion in the third chapter on hypogram, history and the transformation of *The Miracle Worker* in *The Story of My Life*. The researcher concludes and suggestion related to the result of the analysis. This is the result of the whole analysis below.

4.1 Conclusion

After finishing the analysis, I come to the conclusion that an intertextuality in two texts *The Miracle Worker* drama script that transform the idea in *The Story of My Life* novel as hypogram. Hypogram is the producer of the current text a reader confronts. Then, *The Story of My Life* a hypogram in *The Miracle Worker* text about Helen Keller's background of life which told how Helen Keller got illness when she was a child, it shows in the plot. Here, *The Story of My Life* attested to *The Miracle Worker* as new text which took the idea about the background Helen Keller's life got illness when she was a child, it shows in the story but the text of *The Miracle Worker* more about Annie Sullivan than Helen Keller. I also focus on the plot of the background of story which has reduction and extraction from it. So, the reduction and extraction it's not to be said incorrect, because it's one of the creativity of a writer because William Gibson as the author or the reader has read the novel *The Story of My Life* then transform the ideas in novel as well as through plots of the background of story, he can directly

responded. William Gibson put into parts of the text of *The Story of My Life* are considered the important and relevant to support his work.

Those kinds of *The Story of My Life* a hypogram of *The Miracle Worker* text gave the evidences that show in both of stories is Helen Keller's family action. The evidences in *The Story of My Life* a hypogram of *The Miracle Worker* was showed in Keller's family when they put effort for their daughter but the importance thing, because of illness, they will fight for their child to live even better than before. After that, the changes that were presented by *The Story of My Life* and *The Miracle Worker* are Helen Keller's education processes because *The Miracle Worker* told Helen Keller got education from Annie Sullivan. She knew how to spell the word and to know the meaning of word. Finally, she knew how to spell her family names from her mother, then her father. While, *The Story of My Life* a hypogram of *The Miracle Worker* from the first time Helen Keller got education from her teacher Annie Sullivan, she interested when she got to know some of word. Keller was eager to study and to know how to read. Afterward, she came to the Boston at the Perkins Institution for the Blind; she learned new things to explore her mind. Then, she learned how to speak like a normal child; she came to the Horace Man School. So, Keller began to learn speaking on twenty-sixth of March, 1890. Then, Keller made speech her own; she wanted to talk constantly to Miss Sullivan and her family, and then she improved the syllable she knew how to speak. After that, she went to the Wright-Humason School for the Deaf in New York City in October, 1894. She studied some lessons and trained in lip-reading and vocal culture. Then, she entered Cambridge School for Young Ladies in

October, 1896, when she in Cambridge school, she planed to entered in Radcliffe college. So, she prepared the examination for Radcliffe. Finally, she entered the college in 1900. There is a unique distinctions between both of them are the novel told the water has meaning like Helen Keller said “the wonderful cool something that was flowing over my hand.” The drama text said the word water means water.

As a final conclusion, I conclude that intertextual is very important to know similarity and the difference of two texts. As what hypogram text, it was needed because it was foundation for creating new works either by accepting or rejecting. It means the new text from the intertextual process will not create if did not have relation with hypogram.



4.2 Suggestion

After finishing all of part in this research, for the reader who are interested in using the same object and approach, the researcher suggest you to analyze other aspects but still related with my research. By doing so, the researcher will provide the reader with analyze *The Miracle Worker* and *The Story of My Life* using other theory which unrevealed yet, it seem important for literature.

For the next researchers, also can be choose the other specific things inside the drama and novel because it has various themes and conflicts. *The Miracle Worker* drama and *The Story of My Life* novel are containing fight for life, language is to the mind more than light is to the eye, socialization, and challenge for knowledge. Hopefully, this thesis will be useful for the next researcher and reader, who will analyze the same object, as one of the main references. Especially for those who have been pursuing their study in UIN Maliki Malang.

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Appendix I

The Miracle Worker

by William Gibson (Author)

Based on the remarkable true story of Helen Keller and her teacher Annie Sullivan, this inspiring and unforgettable play has moved countless readers and become an American classic.

The Miracle Worker is set in the 1880s and begins at the Keller home in Tuscumbia, Alabama. It is night, and three adults stand around the lamplit crib of the infant Helen Keller are her parents, Kate and Captain Arthur Keller, and a doctor. They are discussing a serious ailment which Helen has just barely survived. While the Captain sees the doctor out, Kate makes the horrifying discovery that because of the illness, the child can no longer see nor hear. The Captain and Kate argue about Helen, he saying that after so many doctors have failed it is a waste, but her mother told her father to find another and her aunt gave suggestion to cure in the Perkins Institute for the Blind in Boston and gave them letter. Then, the director sends Annie Sullivan to them. When Sullivan first encounters Helen Keller, the child has never been disciplined. Isolated in silence and darkness, Helen Keller wanders the house and is prone to tantrums. Annie Sullivan has herself been institutionalized, so she sympathizes with the urgency Kate feels about Helen. Sullivan is also blind, so she knows partly what Helen's world is like. She knows that the key to Helen's transformation is language. Finally, Annie Sullivan succeeds in teaching Helen to spell some word in the palm of hand and she knew the word.



THE STORY OF MY LIFE

By HELEN KELLER

WITH
HER LETTERS (1887—1901)

AND
A SUPPLEMENTARY ACCOUNT
OF HER EDUCATION,
INCLUDING
PASSAGES FROM THE
REPORTS
AND LETTERS OF HER
TEACHER,
ANNE MANSFIELD SULLIVAN

By John Albert Macy

ILLUSTRATE®
GARDEN CITY NEW YORK
DOUBLEDAY, PAGE &
COMPANY
1914

Photograph by Folk, 1895
HELEN KELLER AND MISS SULLIVAN

The Story of My Life was written while Helen Keller, then in her early twenties, was a student at Radcliffe College. It is a moving story of the education of a child with the extreme handicap of being deaf and blind. This book told Keller's biography, its begins with description of young Keller's earliest memories, before she became deaf and blind at the age of six months, she met her teacher Anne Sullivan from the Perkins Institute for the Blind. Till Helen Keller knew some of words, how to read, spoke and graduated from Radcliffe College.

The Story of My Life told how Helen Keller emphasizes her early love of language. She recalls learning to speak before she lost her ability to see or hear and her desperate attempts to reawaken this ability. Throughout Keller's book, there is a strong emphasis on her love of language, especially the written word, which was, after all, one of the few ways she had of relating to the outside world.

Appendix II

Data	The Story of My Life	The Miracle Worker
<p>The beginning of my life was simple and much like every other little life. I came, I saw, I conquered, as the first baby in the family always does. There was the usual amount of discussion as to a name for me. (<i>The Story of My Life</i>, 7)</p>	✓	
<p>It is night over the Keller Homestead. <i>Inside, three adults in the bedroom are grouped around a crib, in lamplight. They have been through a long vigil, and it shows in their tired bearing and disarranged clothing. One is a young gentlewoman with a sweet girlish face, Kate Keller; the second is an elderly Doctor, stethoscope at neck, thermometer in fingers; the third is a hearty gentleman in his forties with chin whiskers, Captain Arthur Keller.</i> (<i>The Miracle Worker</i>,2)</p>		✓
<p>In the dreary month of February, came the illness which closed my eyes and ears and plunged me into the unconsciousness of a new-born baby. They called it acute congestion of the stomach and brain. The doctor thought I could not live. (<i>The Story of My Life</i>, 8)</p>	✓	
<p>Doctor: Just let her get well, she knows how to do it better than we do. ... Main thing is the fever's gone, these things come and go in infants, never know why. Call it</p>		✓

<p>acute congestion of the stomach and brain. Keller: I'll see you to your buggy, Doctor. Doctor: I've never seen a baby, more vitality, that's the truth. (<i>The Miracle Worker</i>, 3)</p>		
<p>I lived, up to the time of the illness that deprived me of my sight and hearing, in a tiny house consisting of large square room and small one, in which the servant slept. (<i>The Story of My Life</i>, 6)</p>	✓	
<p>Kate: She can't see. Look at her eyes. (<i>She takes the lamp from him, moves it before the child's face.</i>) She can't see! Keller [Hoarsely]: Helen. Kate: Or hear. When I screamed she didn't blink. Not an eyelash— Keller: Helen. Helen! Kate: She can't hear you! Keller: Helen! (<i>The Miracle Worker</i>, 4)</p>		✓
<p>I think I knew when I was naughty, for I knew that it hurt Ella, my nurse, to kick her, and when my fit of temper was over I had a feeling akin to regret. But I cannot remember any instance in which this feeling prevented me from repeating the naughtiness when I failed to get what I wanted. (<i>The Story of My Life</i>, 11)</p>	✓	
<p>... <i>The third child id Helen, six and a half years old, quite unkempt, in body a vivacious little person with a fine head, attractive, but noticeably blind,</i></p>		✓

<p><i>one eye larger and protruding; her gestures are abrupt, insistent, lacking in human restraint, and her face never smiles. (The Miracle Worker, 4)</i></p>		
<p>My mother's only ray of hope came from Dickens's "American Notes." She had read his account of Laura Bridgman and remembered vaguely that she was deaf and blind, yet had been educated. But she also remembered with a hopeless pang that Dr. Howe, who had discovered the way to teach the deaf and blind, had been dead many years. (<i>The Story of My Life</i>, 16)</p>	✓	
<p>Aunt Ev: Why, this very famous oculist in Baltimore I wrote you about, what was his name? Kate: Dr. Chisholm. Aunt Ev: Yes, I heard lots of cases of blindness people thought couldn't be cured he's cured, he just does wonders. Why don't you write to him? Kate: I think with your permission, Captain, I'd like to write. Keller: I said no, Katie. (<i>The Miracle Worker</i>, 6-7)</p>		✓
<p>When I was about six years old my parents at once determined to take me to Baltimore. When we arrived in Baltimore, Dr. Chisholm received us kindly: but he could do nothing. (<i>The Story of My Life</i>, 16-17)</p>	✓	

<p>Keller: Katie, some ways of teaching her an iota of discipline has to be— Kate [Flaring]: How can you discipline an afflicted child? Is it her fault? <i>The Miracle Worker</i>, 9-10)</p>		✓
<p>... He said, however, that I could be educated, and advised my father to consult Dr. Alexander Graham Bell of Washington, who would be able to give him information about schools and teachers of deaf or blind children. <i>(The Story of My Life, 17)</i></p>	✓	
<p>Kate: She wants to talk, like-be like you and me. ... Every day she slips further away. And I don't know how to call her back. Aunt Ev: Oh, I've a mind to take her up to Baltimore myself. If that doctor can't help her, maybe he'll know who can. Keller [Presently, heavily]: I'll write the man, Katie. <i>(The Miracle Worker, 10)</i></p>		✓
<p>Dr. Bell advised my father to write to Mr. Anagnos, director of the Perkins Institution in Boston, the scene of Dr. Howe's great labours for the blind, and ask him if he had a teacher competent to begin my education. This my father did at once, and in few weeks there came a kind letter from Mr. Anagnos with the comforting assurance that a teacher had been found. This was in the summer of 1886. <i>(The Story of My Life, 18)</i></p>	✓	

<p>The morning after my teacher came she led me into her room and gave me a doll. The little blind children at the Perkins Institution had sent it and Laura Bridgman had dressed it; but I did not know this until afterward. When I had played with it a little while, Miss Sullivan slowly spelled into my hand the word "d-o-l-l." (<i>The Story of My Life</i>, 20)</p>	✓	
<p>Annie: First. last and—in between, language. Kate: Language. Annie: Language is to the mind more than light is to the eye. Dr, Howe said that. (<i>The Miracle Worker</i> , 22)</p>		✓
<p>Someone was drawing water and my teacher placed my hand under the spout. As a cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her fingers. Suddenly I felt a misty consciousness as of something forgotten—a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew that “w-a-t-e-r” meant the wonderful cool something that was flowing over my hand. (<i>The Story of My Life</i> 20-21)</p>	✓	
<p>All right, Miss O’Sullivan. Let’s begin with the doll. ... D. (<i>Her thumb next holds all her fingers clenched, touching Helen’s palm.</i>)</p>		✓

<p>O. <i>(Her thumb and forefinger extend.)</i></p> <p>L. <i>(Same contact repeated.)</i></p> <p>L. <i>(She puts Helen's hand to the doll.)</i></p> <p>Doll. <i>(The Miracle Worker, 24-27)</i></p>		
<p>I learned a great many new words that day. I do not remember what they all were; but I do know that mother, father, sister, teacher were among them-words that were to make the world blossom for me, "like Aaron's rod, with flowers." <i>(The Story of My Life 20-21)</i></p>	✓	
<p>C, a, k, e. Do what my fingers do, never mind what it means. <i>(She touches the cake briefly to Helen's nose, pats her hand, presents her own hand. Helen spells the letters rapidly back. Annie pats her hand enthusiastically, and gives her the cake; Helen crams it into her mouth with both hands. Annie watches her, with humor.) . (The Miracle Worker, 29)</i></p>		✓
<p>... I had my first lessons in the beneficence of nature. I learned how the sun and the rain make to grow out of the ground every tree that is pleasant to the sight and good for food, how birds build their nests and live and thrive from land to land, how the squirrel, the deer, the lion and every other creature finds food and shelter. <i>(The Story of My Life 22)</i></p>	✓	

<p>... Helen as always pulls free, but not until Annie first gets three letters into her palm.) Ink. <i>(Helen is enough interested in and puzzled by this spelling that she proffers her hand again; so Annie spells and impassively dunks it back in the spillage.)</i> <i>(The Miracle Worker, 38)</i></p>		✓
<p>I had now the key to all language, and I was eager to learn to use it. Children who hear acquire language without any particular effort; the words that fall from others' lips they catch on the wing, as it were, delightedly, while the little deaf child must trap them by a slow and often painful process. <i>(The Story of My Life 25)</i></p>	✓	
<p>Kate: <i>(Too quickly)</i> what did she spell? Annie: I spelt card. She spelt cake? No, it's only a finger-game to her, Mrs. Keller. What she has to learn first is that things have names. Kate: And when will she learn? Annie: Maybe after a million and one words. <i>(They hold each other's gaze; Kate then speaks quietly.)</i> Kate: I should like to learn the letters, Miss Annie. <i>(The Miracle Worker, 40)</i></p>		✓
<p>From the beginning of my education Miss Sullivan made it a practice to speak to me as she would speak to any hearing child; the only difference was that she</p>	✓	

<p>spelled the sentences into my hand instead of speaking them. (<i>The Story of My Life</i>, 27)</p>		
<p>Annie: She ate from her own plate. (<i>She thinks a moment.</i>) She ate with a spoon. Herself (<i>Kate frowns, uncertain with thought, and glances down at Helen.</i>) And she folded her napkin. (<i>The Miracle Worker</i>, 51)</p>		✓
<p>The next important step in my education was learning to read. I took my “Reader for Beginners” and hunted for the words I knew; when I found them my joy was like that of a game of hide-and-seek. (<i>The Story of My Life</i>, 29)</p>	✓	
<p>Annie: M, I, l, k. M is this. I, that’s an easy one, just the little finger. L is this— No, why should I talk to you? I’m teaching Percy a new word. L. K is this— (<i>Helen now yanks their hands apart; she butts Percy away, and thrusts her palm out insistently. Annie’s eyes are bright, with glee.</i>) (<i>The Miracle Worker</i>, 70-71)</p>		✓
<p>The next important event in my life was my visit to Boston, in May 1888. We had scarcely arrived at the Perkins Institution for the Blind when I began to make friends with the little blind children. It delighted me inexpressibly to find that they knew the manual alphabet. While we were in Boston we visited</p>	✓	

<p>Bunker Hill, and there I had my first lesson in history. (<i>The Story of My Life</i>, 37-38)</p>		
<p>Annie: Water, Helen. This is water. W, a, t, e, r. It has a name. (<i>A silence. Then.</i>) Egg, e, g, g. It has a name, the name stands for the thing. Oh, it's so simple, simple as birth, to explain. (<i>The Miracle Worker</i>, 72)</p>		<p>✓</p>
<p>It was in the spring of 1890 that I learned to speak. In 1890 Mrs. Lamson who had been one of Laura Bridgman's teachers, and who had just returned from a visit to Norway and Sweden, come to see me, and told me of Ragnhild Kaata, a deaf and blind girl in Norway who had actually been taught to speak. Mrs. Lamson had scarcely finished telling me about this girl's success before I was on fire with eagerness. Miss Sarah Fuller, principal of the Horace Man School. This lovely, sweet-natured lady offered to teach me herself, and we began the twenty-sixth of March, 1890. Miss Fuller's method was this: she passed my hand lightly over her face, and let me feel the position of her tongue and lips when she made a sound. I was eager to imitate every motion and in an hour had learned six elements of speech: M, P, A, S, T, I. (<i>The Story of My Life</i>, 49)</p>	<p>✓</p>	
<p>There's only one way out, for you, and it's language. To learn that your fingers can talk. And say anything, anything you can name. This is mug. Mug, m, u, g. Helen, it has a name. It—</p>		<p>✓</p>

<p>has—a—name— (<i>The Miracle Worker</i>, 72)</p>		
<p>In the summer of 1894, I attended the meeting at Chautauqua of the American Association to Promote the Teaching of Speech to the Deaf. There it was arranged that I should go to the Wright-Humason School for the Deaf in New York City. I went there in October, 1894, accompanied by Miss Sullivan. This school was chosen especially for the purpose of obtaining the highest advantages in vocal culture and training in lip-reading. (<i>The Story of My Life</i>, 67)</p>	✓	
<p>Kate: You've taught her so much, these two weeks. I would never have— Annie: Not enough. Obedience isn't enough. Well, she learned two nouns this morning, key and water, brings her up to eighteen nouns and three verbs. (<i>The Miracle Worker</i>, 77)</p>		✓
<p>In October, 1896, I entered the Cambridge School for Young Ladies, to be prepared for Radcliffe. My studies for the first year were English History, English Literature, German, Latin, arithmetic, Latin Composition and occasional themes. (<i>The Story of My Life</i>, 70)</p>	✓	
<p>Annie: She's learned not to throw things on the floor and kick. It took us the best part of two weeks and— Aunt Ev: But only a napkin, it's</p>		✓

<p>not as if it were breakable! Annie: And everything she's learned is? ... (<i>The Miracle Worker</i>, 89)</p>		
<p>I took my preliminary examination for Radcliffe from the 29th of June to the 3rd of July in 1897. The subject she offered were Elementary and Advanced German, French, Latin, English, and Greek and Roman history, making nine hours in all. I passed in everything, and received "honours" in German and English. (<i>The Story of My Life</i>, 73)</p>	✓	
<p>Annie: Don't smooth anything else out for me, don't interfere in any way! I treat her like a seeing child because I ask her to see, I expect her to see, don't undo what I do! <i>Annie has pulled Helen downstairs again by one hand, the pitcher in her other hand, down the porch steps, and across the yard to the pump. She puts Helen's hand on the pump handle, grimly.</i> (<i>The Miracle Worker</i>, 91-92)</p>		✓
<p>When I began my second year at the Gilman school, I was full of hope and determination to succeed. But during the first few weeks I was confronted with unforeseen difficulties. Mr. Gilman had agreed that that year I should study mathematics principally. I had physics, algebra, geometry, astronomy, Greek and Latin. (<i>The Story of My Life</i>, 75)</p>	✓	

<p>No, she's not here. Pump!</p> <p>... .</p> <p>Water.W, a, t, e, r.Water. It has a name—</p> <p>... .</p> <p>Helen: Wah. Wah. (<i>And again, with great effort.</i>) Wah.Wah</p> <p>... .</p> <p>Annie: (<i>Whispering</i>) Yes. (<i>Helen spells into it again.</i>) Yes! (<i>The Miracle Worker,92</i>)</p>		✓
<p>After some delay it was arranged that I should continue my studies under a tutor, Mr. Merton S. Keith, of Cambridge. From February to July, 1898, Mr. Keith came out to Wrentham twice a week, and taught me algebra, geometry, Greek and Latin. (<i>The Story of My Life, 76</i>)</p>	✓	
<p>Mother.</p> <p>... .</p> <p>Papa—She knows! (<i>Kate and Keller go to their knees, stammering, clutching Helen to them, and Annie steps unsteadily back to watch the threesome, Helen spelling wildly into Kate's hand, then into Keller's, Kate spelling back into Helen's; they cannot keep their hands off her, and rock her in their clasp.</i></p> <p>... <i>She encounters Annie's thighs, Annie kneels to her, Helen's hand pats Annie's cheek impatiently, points a finger, and waits; and Annie spells into it</i>) Teacher (<i>The Miracle Worker, 95</i>)</p>		✓
<p>On the 29th and 30th of June, 1899, I took my final</p>	✓	

<p>examinations for Radcliffe College. The first day I had Elementary Greek and Advanced Latin, and the second day Geometry, Algebra and Advanced Greek. (<i>The Story of My Life</i>, 77)</p>		
<p>The struggle for admission to college was ended, and I could now enter Radcliffe whenever I pleased. Before I entered college, however, it was thought best that I should study another year under Mr. Keith. It was not, therefore, until the fall of 1900 that my dream of going to college was realized. (<i>The Story of My Life</i>, 80)</p>	✓	



Appendix III

Data	The Story of My Life and The Miracle Worker		
	TSoML is hypogram of TMW	The evidences of TSoML and TMW	The Changes between TSoML and TMW
<p>The beginning of my life was simple and much like every other little life. I came, I saw, I conquered, as the first baby in the family always does. There was the usual amount of discussion as to a name for me. (<i>The Story of My Life, 7</i>)</p>	✓		
<p>In the dreary month of February, came the illness which closed my eyes and ears and plunged me into the unconsciousness of a newborn baby. They called it acute congestion of the stomach and brain. The doctor thought I could not live. (<i>The Story of My Life, 8</i>)</p>	✓		
<p>I lived, up to the time of the illness that deprived me of my sight and hearing, in a tiny house consisting of large square room and small one, in which the servant slept. (<i>The Story of My Life, 6</i>)</p>	✓		
<p>I think I knew when I was naughty, for I knew that it hurt Ella, my nurse, to kick her, and when my fit of temper was over I had a feeling akin to regret. But I cannot remember any instance in which this feeling</p>	✓		

<p>prevented me from repeating the naughtiness when I failed to get what I wanted. (<i>The Story of My Life</i>, 11)</p>			
<p>It is night over the Keller Homestead. <i>Inside, three adults in the bedroom are grouped around a crib, in lamplight. They have been through a long vigil, and it shows in their tired bearing and disarranged clothing. One is a young gentlewoman with a sweet girlish face, Kate Keller; the second is an elderly Doctor, stethoscope at neck, thermometer in fingers; the third is a hearty gentleman in his forties with chin whiskers, Captain Arthur Keller. (The Miracle Worker, 2)</i></p>	✓		
<p>Doctor: Just let her get well, she knows how to do it better than we do. Main thing is the fever's gone, these things come and go in infants, never know why. Call it acute congestion of the stomach and brain. Keller: I'll see you to your buggy, Doctor. Doctor: I've never seen a baby, more vitality, that's the truth. (<i>The Miracle Worker</i>, 3)</p>	✓		
<p>Kate: She can't see. Look at her eyes. (<i>She takes the lamp from him, moves it before the child's face.</i>) She can't see! Keller [Hoarsely]: Helen. Kate: Or hear. When I</p>	✓		

<p>screamed she didn't blink. Not an eyelash— Keller: Helen. Helen! Kate: She can't hear you! Keller: Helen! (<i>The Miracle Worker</i>, 4)</p>			
<p>... <i>The third child id Helen, six and a half years old, quite unkempt, in body a vivacious little person with a fine head, attractive, but noticeably blind, one eye larger and protruding; her gestures are abrupt, insistent, lacking in human restraint, and her face never smiles. (The Miracle Worker, 4)</i></p>	✓		
<p>My mother's only ray of hope came from Dickens's "American Notes." She had read his account of Laura Bridgman and remembered vaguely that she was deaf and blind, yet had been educated. But she also remembered with a hopeless pang that Dr. Howe, who had discovered the way to teach the deaf and blind, had been dead many years. (<i>The Story of My Life</i>, 16)</p>		✓	
<p>When I was about six years old my parents at once determined to take me to Baltimore. When we arrived in Baltimore, Dr. Chisholm received us kindly: but he could do nothing. (<i>The Story of My Life</i>, 16-17)</p>		✓	
<p>... He said, however, that I could be educated, and</p>		✓	

<p>advised my father to consult Dr. Alexander Graham Bell of Washington, who would be able to give him information about schools and teachers of deaf or blind children. (<i>The Story of My Life</i>, 17)</p>			
<p>Dr. Bell advised my father to write to Mr. Anagnos, director of the Perkins Institution in Boston, the scene of Dr. Howe's great labours for the blind, and ask him if he had a teacher competent to begin my education. This my father did at once, and in few weeks there came a kind letter from Mr. Anagnos with the comforting assurance that a teacher had been found. This was in the summer of 1886. (<i>The Story of My Life</i>, 18)</p>		✓	
<p>Aunt Ev: Why, this very famous oculist in Baltimore I wrote you about, what was his name? Kate: Dr. Chisholm. Aunt Ev: Yes, I heard lots of cases of blindness people thought couldn't be cured he's cured, he just does wonders. Why don't you write to him? Kate: I think with your permission, Captain, I'd like to write. Keller: I said no, Katie. (<i>The Miracle Worker</i>, 6-7)</p>		✓	
<p>Keller: Katie, some ways of teaching her an iota of</p>		✓	

<p>discipline has to be— Kate [Flaring]: How can you discipline an afflicted child? Is it her fault? <i>The Miracle Worker, 9-10)</i></p>			
<p>Kate: She wants to talk, like-be like you and me. ... Every day she slips further away. And I don't know how to call her back. Aunt Ev: Oh, I've a mind to take her up to Baltimore myself. If that doctor can't help her, maybe he'll know who can. Keller [Presently, heavily]: I'll write the man, Katie. <i>(The Miracle Worker, 10)</i></p>		✓	
<p>The morning after my teacher came she led me into her room and gave me a doll. The little blind children at the Perkins Institution had sent it and Laura Bridgman had dressed it; but I did not know this until afterward. When I had played with it a little while, Miss Sullivan slowly spelled into my hand the word "d-o-l-l." <i>(The Story of My Life, 20)</i></p>			✓
<p>Someone was drawing water and my teacher placed my hand under the spout. As a cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her fingers. Suddenly I felt a misty consciousness as of</p>			✓

<p>something forgotten—a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew that “w-a-t-e-r” meant the wonderful cool something that was flowing over my hand. (<i>The Story of My Life 20-21</i>)</p>			
<p>I learned a great many new words that day. I do not remember what they all were; but I do know that mother, father, sister, teacher were among them—words that were to make the world blossom for me, “like Aaron’s rod, with flowers.” (<i>The Story of My Life 20-21</i>)</p>			✓
<p>... I had my first lessons in the beneficence of nature. I learned how the sun and the rain make to grow out of the ground every tree that is pleasant to the sight and good for food, how birds build their nests and live and thrive from land to land, hoe the squirrel, the deer, the lion and every other creature finds food and shelter. (<i>The Story of My Life 22</i>)</p>			✓
<p>I had now the key to all language, and I was eager to learn to use it. Children who hear acquire language without any particular effort; the words that fall from others’ lips they catch on the wing, as it were, delightedly, while the little deaf child must trap them by a slow and often painful process. (<i>The Story of My Life 25</i>)</p>			✓

<p>From the beginning of my education Miss Sullivan made it a practice to speak to me as she would speak to any hearing child; the only difference was that she spelled the sentences into my hand instead of speaking them. (<i>The Story of My Life</i>, 27)</p>			✓
<p>The next important step in my education was learning to read. I took my “Reader for Beginners” and hunted for the words I knew; when I found them my joy was like that of a game of hide-and-seek. (<i>The Story of My Life</i>, 29)</p>			✓
<p>The next important event in my life was my visit to Boston, in May 1888. We had scarcely arrived at the Perkins Institution for the Blind when I began to make friends with the little blind children. It delighted me inexpressibly to find that they knew the manual alphabet. While we were in Boston we visited Bunker Hill, and there I had my first lesson in history. (<i>The Story of My Life</i>, 37-38)</p>			✓
<p>It was in the spring of 1890 that I learned to speak. In 1890 Mrs. Lamson who had been one of Laura Bridgman’s teachers, and who had just returned from a visit to Norway and Sweden, come to se me, and told me</p>			✓

<p>of Ragnhild Kaata, a deaf and blind girl in Norway who had actually been taught to speak. Mrs. Lamson had scarcely finished telling me about this girl's success before I was on fire with eagerness. Miss Sarah Fuller, principal of the Horace Man School. This lovely, sweet-natured lady offered to teach me herself, and we began the twenty-sixth of March, 1890. Miss Fuller's method was this: she passed my hand lightly over her face, and let me feel the position of her tongue and lips when she made a sound. I was eager to imitate every motion and in an hour had learned six elements of speech: M, P, A, S, T, I. (<i>The Story of My Life</i>, 49)</p>			
<p>In the summer of 1894, I attended the meeting at Chautauqua of the American Association to Promote the Teaching of Speech to the Deaf. There it was arranged that I should go to the Wright-Humason School for the Deaf in New York City. I went there in October, 1894, accompanied by Miss Sullivan. This school was chosen especially for the purpose of obtaining the highest advantages in vocal culture and training in lip-reading. (<i>The Story of My Life</i>, 67)</p>			✓
<p>In October, 1896, I entered the Cambridge School for Young Ladies, to be prepared</p>			

<p>for Radcliffe. My studies for the first year were English History, English Literature, German, Latin, arithmetic, Latin Composition and occasional themes. (<i>The Story of My Life</i>, 70)</p>			
<p>I took my preliminary examination for Radcliffe from the 29th of June to the 3rd of July in 1897. The subject she offered were Elementary and Advanced German, French, Latin, English, and Greek and Roman history, making nine hours in all. I passed in everything, and received “honours” in German and English. (<i>The Story of My Life</i>, 73)</p>			✓
<p>When I began my second year at the Gilman school, I was full of hope and determination to succeed. But during the first few weeks I was confronted with unforeseen difficulties. Mr. Gilman had agreed that that year I should study mathematics principally. I had physics, algebra, geometry, astronomy, Greek and Latin. (<i>The Story of My Life</i>, 75)</p>			✓
<p>After some delay it was arranged that I should continue my studies under a tutor, Mr. Merton S. Keith, of Cambridge. From February to July, 1898, Mr. Keith came out to Wrentham twice a week, and taught me</p>			✓

<p>algebra, geometry, Greek and Latin. (<i>The Story of My Life</i>, 76)</p>			
<p>On the 29th and 30th of June, 1899, I took my final examinations for Radcliffe College. The first day I had Elementary Greek and Advanced Latin, and the second day Geometry, Algebra and Advanced Greek. (<i>The Story of My Life</i>, 77)</p>			✓
<p>The struggle for admission to college was ended, and I could now enter Radcliffe whenever I pleased. Before I entered college, however, it was thought best that I should study another year under Mr. Keith. It was not, therefore, until the fall of 1900 that my dream of going to college was realized. (<i>The Story of My Life</i>, 80)</p>			✓
<p>Annie: First. last and—in between, language. Kate: Language. Annie: Language is to the mind more than light is to the eye. Dr, Howe said that. (<i>The Miracle Worker</i> , 22)</p>			✓
<p>All right, Miss O’Sullivan. Let’s begin with the doll. D. (<i>Her thumb next holds all her fingers clenched, touching Helen’s palm.</i>) O. (<i>Her thumb and forefinger extend.</i>)</p>			✓

<p>L. (Same contact repeated.) L. (She puts Helen's hand to the doll.) Doll. (<i>The Miracle Worker</i>, 24-27)</p>			
<p>C, a, k, e. Do what my fingers do, never mind what it means. (She touches the cake briefly to Helen's nose, pats her hand, presents her own hand. Helen spells the letters rapidly back. Annie pats her hand enthusiastically, and gives her the cake; Helen crams it into her mouth with both hands. Annie watches her, with humor.) . (<i>The Miracle Worker</i>, 29)</p>			✓
<p>... Helen as always pulls free, but not until Annie first gets three letters into her palm.) Ink. (Helen is enough interested in and puzzled by this spelling that she proffers her hand again; so Annie spells and impassively dunks it back in the spillage.) (<i>The Miracle Worker</i>, 38)</p>			✓
<p>Kate: (<i>Too quickly</i>) what did she spell? Annie: I spelt card. She spelt cake? No, it's only a finger-game to her, Mrs. Keller. What she has to learn first is that things have names. Kate: And when will she</p>			✓

<p>learn?</p> <p>Annie: Maybe after a million and one words. <i>(They hold each other's gaze; Kate then speaks quietly.)</i></p> <p>Kate: I should like to learn the letters, Miss Annie. <i>(The Miracle Worker, 40)</i></p>			
<p>Annie: She ate from her own plate. <i>(She thinks a moment.)</i></p> <p>She ate with a spoon. Herself <i>(Kate frowns, uncertain with thought, and glances down at Helen.)</i></p> <p>And she folded her napkin. <i>(The Miracle Worker, 51)</i></p>			✓
<p>Annie: M, I, l, k. M is this. I, that's an easy one, just the little finger. L is this—</p> <p>....</p> <p>No, why should I talk to you? I'm teaching Percy a new word. L. K is this— <i>(Helen now yanks their hands apart; she butts Percy away, and thrusts her palm out insistently. Annie's eyes are bright, with glee.) (The Miracle Worker, 70-71)</i></p>			✓
<p>Annie: Water, Helen. This is water. W, a, t, e, r. It has a name. <i>(A silence. Then.)</i></p> <p>Egg, e, g, g. It has a name, the name stands for the thing. Oh, it's so simple, simple as birth, to explain. <i>(The Miracle Worker, 72)</i></p>			✓
<p>There's only one way out, for</p>			✓

<p>you, and it's language. To learn that your fingers can talk. And say anything, anything you can name. This is mug. Mug, m, u, g. Helen, it has a name. It—has—a—name— (<i>The Miracle Worker</i>, 72)</p>			
<p>Kate: You've taught her so much, these two weeks. I would never have— Annie: Not enough. ... Obedience isn't enough. Well, she learned two nouns this morning, key and water, brings her up to eighteen nouns and three verbs. (<i>The Miracle Worker</i>, 77)</p>			✓
<p>Annie: She's learned not to throw things on the floor and kick. It took us the best part of two weeks and— Aunt Ev: But only a napkin, it's not as if it were breakable! Annie: And everything she's learned is? ... (<i>The Miracle Worker</i>, 89)</p>			✓
<p>Annie: Don't smooth anything else out for me, don't interfere in any way! I treat her like a seeing child because I ask her to see, I expect her to see, don't undo what I do! <i>Annie has pulled Helen downstairs again by one hand, the pitcher in her other hand, down the porch steps, and across the yard to the pump. She puts Helen's hand on the pump handle,</i></p>			✓

<p><i>grimly.</i>) (<i>The Miracle Worker, 91-92</i>)</p>			
<p>No, she's not here. Pump! ... Water.W, a, t, e, r.Water. It has a name— ... Helen: Wah. Wah. <i>(And again, with great effort.)</i> Wah.Wah ... Annie: <i>(Whispering)</i> Yes. <i>(Helen spells into it again.)</i> Yes! <i>(The Miracle Worker,92)</i></p>			✓
<p>Mother. ... Papa—She knows! <i>(Kate and Keller go to their knees, stammering, clutching Helen to them, and Annie steps unsteadily back to watch the threesome, Helen spelling wildly into Kate's hand, then into Keller's, Kate spelling back into Helen's; they cannot keep their hands off her, and rock her in their clasp.</i> <i>... She encounters Annie's thighs, Annie kneels to her, Helen's hand pats Annie's cheek impatiently, points a finger, and waits; and Annie spells into it)</i> Teacher <i>(The Miracle Worker, 95)</i></p>			✓